

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

FRANK STANTON 5 East 92 Street, New York 28

September 21, 1957

Dear Mrs. Halpert:

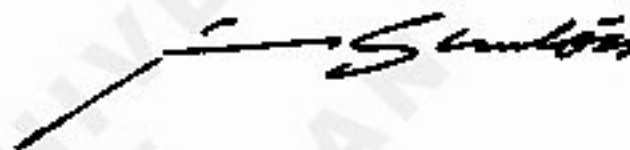
I am glad to know that the Zorach piece will
be ready for delivery next week. I hope it
can be delivered Tuesday (24). Mrs. Stanton
will be home all day and can receive it at
any time.

Delivery should be made at 5 East 92 Street.

Once we get it set up in the garden, I will
send you a photograph of it.

With all good wishes.

Sincerely yours,



Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

September 18, 1907

Mrs. Florence Case

400 E 57

Dear Mrs. Case:

Mr. Frederick Wight of U. C. La. is now preparing a catalogue raisonné of the work of Arthur Dove in conjunction with the memorial exhibition he is organizing to open at the Whitney Museum in 1908.

We are very eager to be of assistance to him by tracing a number of the earlier pictures, which include one listed in your name. The title is "Abstract Birth of a Calf", dated 1911.

If this painting is still in your possession, may we borrow it for a day to have it photographed at our expense, measured etc., for the catalogue. Thank you for your attention.

Sincerely yours,

RMH/bto

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September 30, 1957

Railway Express Agency
Mystic,
Connecticut

Gentlemen:

Will you please return the package addressed
to Mrs. Frances Peck, which was refused by
her, to The Downtown Gallery at 32 East 51
Street.

Thank you

Card returned

ORLEANS 2-6384

Sept. 29th 1957
CORNWALL
CONNECTICUT

Dear Mrs. Halpert,

On returning here I
found your letter of the 24th.
The A Dove "Sails" is
here for the moment, but I
am taking it back to
town on the 11th and you
can send for it any time
on the 14th at 12, East 70th.
I am sorry for the delay.

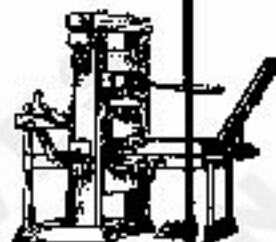
It is good to hear that
F. Wifflit is working on a
retrospective of Dove.

Sincerely yours,
Philip Goodwin

Ret 10/21/57

UNIVERSITY PRESS

O F C A M B R I D G E , I N C .



11 LEON STREET
BOSTON 18, MASS.

September 13, 1957

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Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

This has been a very nice honeymoon, but as you say, it can't go on forever. The time has finally come to get back to the world of reality.

I think we shall start by attending (and I mean really attending) the opening of Mitch's party. I am tied up with a customer from Salt Lake on Monday, but will break away and fly down with Dusty as soon as possible.

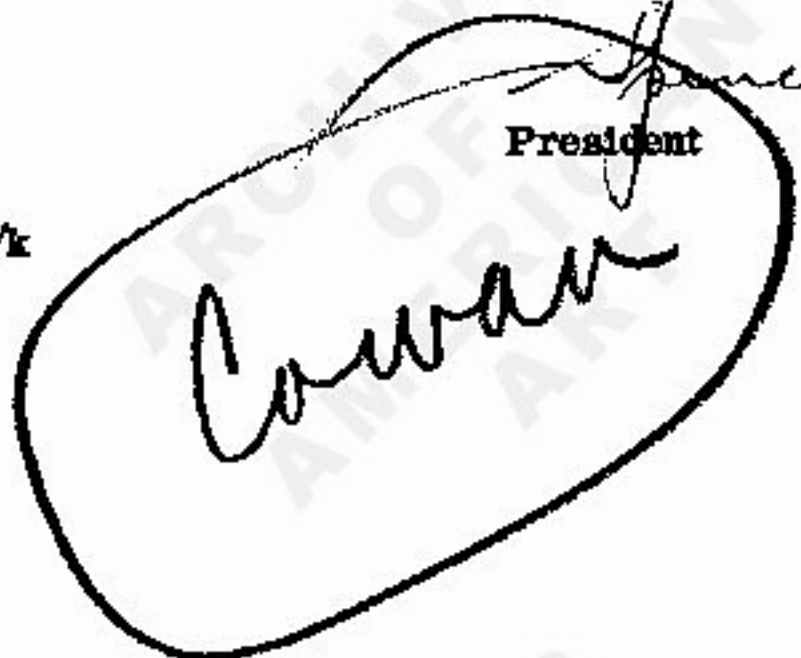
I shall look forward to seeing you at that time.

Yours sincerely,

UNIVERSITY PRESS


President

SMCowan/k



T E L E P H O N E H I G H L A N D S 2 - 5 5 5 0

for March. Consequently, also, it seems reasonable to suppose that the work exhibited paintings of the two previous years, during which he devoted a good deal of his time to painting. In addition, all the references in all the clippings, that the pictures shown were abstracted, and I can see no reason why they should be dated as 1910 and 1911, but they were painted during 1910 and 1911, as you know, he was still working in the same manner, while he devoted his time to his work, and he could not have produced that much painting for two large exhibitions, unless the two years were involved.

Mr. Frederick Wight, Director

Art Collection

University of California

Los Angeles, California

Dear Fred:

Enclosed, you will find several duplicate clippings relating to Dove, together with a copy of the article you wished transcribed.

Lawrence has made the telephone call, and we will know whether it is possible to obtain the book by Eddy which you wanted ordered. The Forum Exhibition of Modern American Painters was held from March 13 to March 25, 1916 and included fourteen paintings by Dove, all under the same title "Nature Symbolized", running from A to N. There is no indication of date of execution.

I had a long talk with Bill Dove, who in turn spent quite a bit of time with Mrs. Dove, regarding the dating of the pictures. He She remembers distinctly that small group of oils we have were 1910, and preceded the pastels, some of which incorporate forms which appear in these oils. Evidently, Dove did not think too highly of the latter, and carried on from there. He did not date his early pictures, but was very definite about his information and the paintings that have been listed under specific dates, should be retained under those dates. Bill remembers conversations he had with his father as a young boy, and many times subsequently, referring to his nature study, including much time spent at the Museum of Natural History in 1909 and 1910, studying the butterfly collection and specifically the wing colors. These impressed him to such a degree, that many of his paintings of that period based on these nature studies, and others, and therefore, the title "Nature Symbolized" which included a good many of his paintings from 1910 and throughout his lifetime.

The most important factor to consider is that Dove had two exhibitions running simultaneously in part - one at Stieglitz, and the other at the Thuermer Gallery in Chicago. Both of these were retrospective. Therefore, it seems reasonable that he could not have completed as large a number of paintings during the month of January in order to get them ready for a February showing and

September 11, 1957

Miss Bertha von Merschbisher, Director
The Print Club
Graphic Workshop and Gallery
1614 Latimer Street
Philadelphia 3, Pennsylvania

Dear Miss von Merschbisher:

Indeed, we shall be glad to send you a new consignment of prints by Ben Shahn within the next few days.

We also have in our possession a color lithograph by Stuart Davis as well as two silk screen prints which were executed two or three years ago. If you would be interested in having these as well, I shall be glad to send them to you.

Sincerely yours,

RMH/ste

September 18, 1957

Mr. Frank Stanton
Columbia Broadcasting System
485 Madison Avenue
New York, New York

Dear Mr. Stanton:

At last I can report that the "Torso" is about completed and will be ready for delivery early next week.

If there is any hour of the day that is preferable, we can make corresponding arrangements. As I recall, the delivery is to be made to 5 East 64 Street.

Do let me know how it looks in its new home - that is, when you get it.

Sincerely yours,

EGH/abc

Notice to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PAUL KANTOR GALLERY

345 NORTH CAMDEN DRIVE
BEVERLY HILLS, CALIFORNIA
CRESTVIEW 8-2573

September 25, 1957

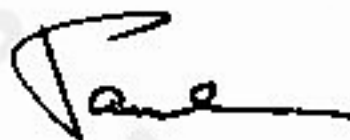
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Max's Dove, "The Moon," will go off to you today
via A.B.C. Air ~~weight~~ so it will arrive in plenty
of time for your show which, by the way, is a
terrific idea.

With kindest regards,

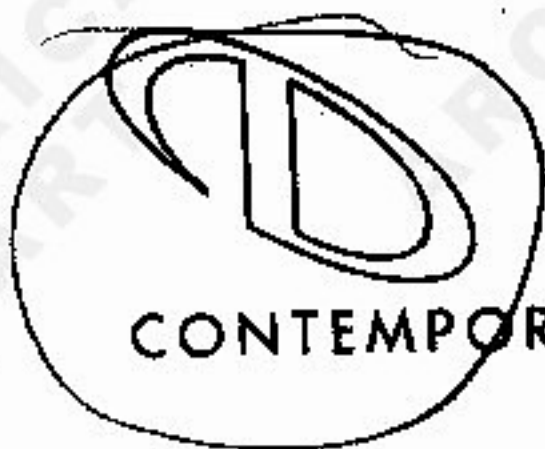
Sincerely yours,



Paul Kantor

jk

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CONTEMPORARY PAINTINGS

HOTEL DENNIS
MICHIGAN AVENUE AND BOARDWALK
ATLANTIC CITY, NEW JERSEY
PHONE ATLANTIC CITY 4-8111 - 6-1712

September 9, 1957

Dear Edith:

I expect to be in New York on Monday, September 16th and would like to see you if possible.

We are expecting to move and enlarge the gallery; the lease has not yet been signed but I am sure that all the details will be worked out and it will be very much to our advantage. There are a few things I would like to discuss with you personally and I am wondering if you will be free about noon on the 16th.

I hope you had a very pleasant summer.

Best,

Terry

TD:rk

Miss Edith Halpert,
Downtown Gallery,
32 East 51st Street,
New York, N. Y.

P. S. Check enclosed. See attached sheet.

Directors
MRS. ARTHUR DINTENFASS
MRS. DANIEL DAVIDSON

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Established 1926
Jonathan Marshall
Publisher

ARTS

Incorporating
Arts Digest

116 East 59th Street, New York 22, N. Y. PLaza 9-7621

September 6, 1957

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

I have talked with Suzanne Burrey, who is the reviewer who was originally assigned to cover the Siporin show. Miss Burrey has been reviewing for us for about three years. During that time I cannot remember a single complaint about her work. It has always been imaginative, serious and accurate. She studied art in college and has a Master's degree from the Fogg, and taught in the Fine Arts Department at Mount Holyoke College. In addition to her work as a reviewer here, she has done other freelance writing, has worked as senior editor on Industrial Design and worked in two of the New York galleries. She has always been reliable, and I know that she is a person of great integrity.

Miss Burrey told me that this was the first time she had been assigned to review one of your exhibitions. She said that you asked her whether she was familiar with Siporin's work and that she replied that she had seen it at the Whitney and in group shows but had not seen any of his one-man shows. Miss Burrey then said that you had told her that I had promised only to send reviewers who knew an artist's work and implied that she was incapable of doing an honest review. She further said that you told her that Art News always sends experienced reviewers and that we did not. Frankly I think that this is very unfair to Miss Burrey as well as our whole reviewing staff. Perhaps I am prejudiced, but I feel that all of our reviewers are competent, for we have worked hard to build up a good staff of reviewers, and I think that if you compare reviews in the two magazines you will find that ours are far superior. We try to send reviewers who are familiar or sympathetic with an artist's work. With a great number of exhibitions each month, it is impossible to do this in every case. However, in this case I believe that Miss Burrey certainly would have been sympathetic. In addition, it is impossible for a reviewer with between five and thirty exhibitions to cover each month to do detailed research on each artist. Reviewers must depend on the dealers to give them background information in many cases.

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September 27, 1957

Mr. Jonathan Marshall
Publisher
Arts
116 East 59 Street
New York 22, N. Y.

Dear Jon:

Please do not think that I delayed replying to your letter of September 6 because I felt chastised or resented the tone of your last paragraph. This has been an inordinately busy period in the gallery, what with the reopening activities and the amazing attendance for the Siporin exhibition. As you know, this new art season has started off with a tremendous bang in New York, and while we are all gratified, I am constantly in a position of apologizing for not answering my mail more promptly. So much for that.

If you will recall our conversation, I telephoned to apologize for offending Miss Burrey. As my discussion with her - and I explained it to her several times - was completely impersonal.

Naturally, it never occurred to me that so many quotations and so many serious issues would be involved. I did refer to an article published in April of 1954 and to conversations you and I had about the whole reviewing problem, and recall that I did mention the fact that Siporin had been showing for a quarter of a century, and that unless the reviewer had seen previous one man shows, it would be difficult to make a comparative evaluation as to whether his work had progressed or regressed.

I certainly sympathize with your problem, but as a representative of the artist, I too have the problem of their welfare. In any event, I think the whole matter is of insufficient importance to make any strong issues, and as far as I am concerned, it has been completely forgotten. I am sorry that it gave you cause for such distress.

Sincerely yours,

ECM/hto

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September 4, 1957

Mr. Herbert B. Schutz
New York Graphic Society
95 East Putnam Avenue
Greenwich, Connecticut

Dear Mr. Schutz:

I suppose it seems utterly out of keeping to start a new season with an apology.

When I returned to the gallery today, the porter handed me a letter which fell out of a container addressed to me, from the New York Graphic Society.

Evidently, when this was opened originally, there was nothing but a blank sheet of paper and no one took the trouble to search for any other contents. Thus, your letter dated April 1st came to my attention today. This letter refers to the Jacob Lawrence portfolio and I am sure that you must think me exceedingly rude for not acknowledging this communication.

Now that I have it before me, I am even more chagrined to find that the sum involved represents far more than I could possibly contemplate, and that there seems to be no purpose in proposing this to the trustees of the foundation as we could not possibly raise that amount of money even over a period.

I hope that I can find something more feasible in the near future. Thank you for your courtesy.

Sincerely yours,

ESB/lte

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Art Galleries
September 12, 1957

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Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

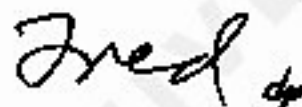
I enclose a copy of my letter to David Aronson as I thought that you should see it. It is in reply to an amiable if undertain inquiry of his as the Dean had apparently retained an impression something less than clear, of our conversation.

Do follow up this Mrs. Cane and find out if she still exists and if she still has the early Dove.

You recall that I asked for some books. I seem to be successful in laying hands on them here so do nothing about it if you haven't already, unless I strike a snag, and then you may hear from me again.

It was good to see you this summer, as it always is.

Affectionately,



Frederick S. Wight

FSW/dp

September 20, 1937

Mr. Max M. Zurier
4840 West Jefferson Boulevard
Los Angeles 16, California

Dear Max:

As you know, a very important book on American art has just been issued. Entitled "New Art in America" it contains articles by John I. H. Baur, Lloyd Goodrich, Dorothy Miller, James Thrall Soby and Frederick S. Wight, each of whom selected several painters for this publication.

We are planning an exhibition of the ten paintings which appear in color by the following artists: Davis, Dove, Kuniyoshi, Marin, O'Neefe, Shahn, Sheeler, Spencer and Weber.

I sincerely hope that you will be willing to lend "Moon" by Arthur Dove from your collection. We shall of course pay the shipping charges and the insurance from the time of shipment until the painting is returned to you.

As is customary in the art world, the time element is very short, since the exhibition opens on October 6th. I shall be most grateful if you will have the painting shipped at your earliest convenience. Meanwhile, will you be good enough to send me a telegram of acceptance (collect)?

Many thanks

Sincerely yours

RMH:ls

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September 12, 1967

Mr. Donald B. Snyder
The Atlantic Monthly
6 Arlington Street
Boston 18, Mass.

Dear Mr. Snyder:

Immediately after our telephone call, I sent you a group of photographs which I thought would offer some suggestions to you in connection with the project we discussed. I hope that these reached you promptly, and that they were of some help to you. Won't you please let me know.

A receipted bill for the Shaler is now enclosed.

Sincerely yours,

ENC/enc

enc.

September 11, 1957

Mr. Hermann Warner Williams, Jr.
Director and Secretary
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Most regretfully, I returned from my summer vacation, but am gradually getting into the spirit of work once again.

Indeed, it will be a great pleasure to see you at whatever time you find more convenient. Monday (after 10:30 A.M.) or Tuesday afternoon, September 24th. By that time, I hope to have not only additional pictures to our fairly large stock of Hattner, but photographs of paintings in public and private collections - with the help of Mrs. Hattner and Mrs. Walter.

In any event, I look forward to your visit.

Sincerely yours,

EGW/mte



Detering

GALLERIES

1403 McGOWEN • HOUSTON 4, TEXAS

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September
23rd
1957

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

The long silence on our part is due in no way to a diminution of enthusiasm at the prospects of showing the magnificent selections of paintings from your Gallery, and Miss Detering and I have not succumbed to a hurricane but instead have been inundated by the travails of the trade --in New York and upon our return to Houston. A period of calm has allowed us to check the crowded season of events here for 1957-1958 and I find the best time for our introductory party opening the exhibit will be Monday evening, February 3rd, 1958. Will this be agreeable to you?

Needless to say, we shall be exceedingly proud to have our name associated with such a fine exhibit and feel that it will be a big thing for Houston. In an attempt to make this our finest preview party and to assure the exhibit's getting the publicity it merits, we should like to proceed at once with the catalogue as well as acquaint ourselves with the backgrounds of the exhibiting artists.

Can you advise us by return Airmail, if the date is alright and send us a list of the pictures to be exhibited, as well as any pertinent information about the paintings and biographical information about the artists?

We should like to have the paintings at least
con't

MARY WASHINGTON COLLEGE
of the UNIVERSITY of VIRGINIA
FREDERICKSBURG, VIRGINIA

September 14 , 1957

Mrs. Edith Halpert , Director
The Downtown Gallery
32 East 51st Street
New York 22 , N.Y.

Dear Mrs. Halpert :

I am asking you kindly to confirm your loan of the following works to our Second Annual Show .

" Woman in Armchair " by Max WEBER

" Oriental Presents " by Yasuo KUNIYOSHI (not for sale) \$ 500.00

" National Pastime " by Ben SHANN

" Crucifixion " by Abraham RATTNER

" Totem Birds " by Carl ZERBE

Will you let us know the price, discount to college and insurance valuation on these paintings ?

Will you also let me know how the loan should be acknowledged in our catalogue under KUNIYOSHI ? I believe you said the painting belongs to Mrs. Kuniyoshi .

If possible, we should appreciate having glossy photographs of the paintings .

You will hear from the shippers who will call for the paintings around October 15. The return shipment will be made promptly after the show closes on December 1st .

We thank you warmly for these loans and for making our visit to Downtown so pleasurable and interesting .

Sincerely ,



Julien Binford
Professor of Art

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not to publish, its information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

stedelijk museum

gemeentemuseum amsterdam - paulus potterstraat 13 - telefoon 718284

stedelijk museum

amsterdams historisch museum

museum fodor

museum willet helthuyzen

no.

bijlage

Amsterdam, September 24, 1957.

Mrs. E. Halpert

The Downtown Gallery

32 East 51 Street

New York

Dear Mrs. Halpert,

I was very happy to receive your letter of the 19th inst. So glad we did not lose touch! I did not understand indeed why I got no answer to my letter about Mr. Elffers, but now I see how it happened.

I hope you had a really good holiday and that now you are ready for a fresh start in the Gallery!

It is a pity that your Gallery cannot receive Mr. Elffers' works: I like it so much and its particular, charming atmosphere! Thank you very much for having contacted other galleries; will you be so kind and indicate the way to get in touch with them, how to arrange things? I would be so glad to introduce Mr. Elffers in the United States - I am certain of his success - and I wish to be able to arrange everything before I go myself to New-York again (beginning 1958).

I did not receive the photographs, much to my regret for I intended to

E. G. WASHBURNE & CO.

Established 1853

New England Weathervane & Lantern Co.

Boston Street - Middleton, Massachusetts

Telephone Danvers, Mass. SPing 4-3645

September 30, 1957

Downtown Gallery
32 E. 51st Street
New York 11, New York

Attention: Mrs. Edith G. Halpert

Dear Mrs. Halpert:

It was a sincere pleasure to see and talk with you again. I hope that when you are down our way, that you will accept our cordial invitation to drop in to see us at anytime. I hope to speak with you at greater length about the history of weathervanes, of which I am very much interested.

If you will send me the complete listing of the weathervane molds, I'll be happy to take it up with our company and let you know what we can do with them. As soon as you send me the name of the gentleman who is writing the book about weathervanes, I will be happy to forward him the history of our company--as we know it.

If I can help you in any other way, please let me know.

Cordially yours,

Ralph E. Raynard Jr.
Ralph E. Raynard, Jr.

RER:js

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POK
5/21

September 5, 1957

Mrs. Irving S. Ribicoff
89 Brewster Road
West Hartford, Connecticut

Dear Elliot:

It was mighty good to hear from you.

Strangely enough, I heard about this portrait just about a week or two ago and a heated discussion took place in connection with the project. It ended with Henry Schnackenberg coming through as top man during the discussion.

Within the next few days, I shall make an effort to ascertain the names of Connecticut painters so that I can be in a better position to make suggestions to you. As you know, there has been a considerable decentralization and with the art boom affecting various locales, and I am sure there must be some very exciting painters right in our fine state of Connecticut.

You will hear from me shortly about this.

As you probably know, I get reports about you now and then from the Kramers and have been delighted to hear of your very happy situation. Good luck on the second offspring. I hope that after you get settled in your new home you will find time to come into New York and to say hello to me. My best regards,

Sincerely,

EGM/htc

DMEFA

DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

September 12, 1957

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Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York, N.Y.

Dear Edith:

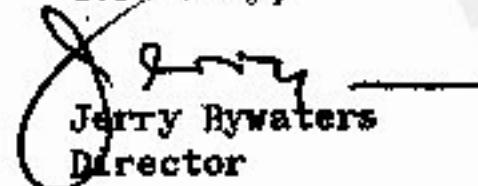
I am helping to assemble an exhibition which will represent the major trends in contemporary American art for Southern Methodist University's new Student Center in Dallas. The handsome interior of this building was designed and furnished by Knoll Associates and special areas have been planned for paintings. Funds have been made available for a series of top-flight exhibitions. The Dallas Museum is assisting with this exhibit plan.

This first exhibit of the season will open October 14th and continue through November 19. I am asking you to send examples by as many as possible of the artists listed below. Please inform me by air mail what examples we may count on by each artist and send me the titles, dimensions and prices of works to be expected and photographs if available. A detailed information sheet will be sent later.

Paintings will be picked up and packed by Budworths on or about September 25. Loans should be in the name of the Umphrey Lee Student Center, Southern Methodist University, Dallas, Texas. They will be carefully handled and hung, and will be assured of a large audience. All works sent will also be considered for possible acquisition by the Dallas Museum of Fine Arts so I urge you to send examples of museum quality where possible.

Many thanks for your attention to this letter and I will appreciate your earliest possible reply.

Cordially,


Jerry Bywaters
Director

JB/cs

See enclosure

P.S. Perhaps Mrs. Lawrence Pollock mentioned this exhibit to you on her last visit to your gallery. She and Mr. Pollock have made the funds available for this year's exhibition plan.

P.P.S. Missed you in July. will try to see you in November.

26 September 1957

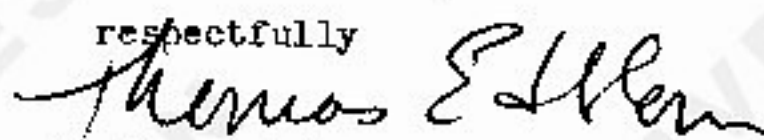
Downtown Gallery Inc.
32 East 51 Street
New York 22 New York

Dear Sirs:

Enclosed is the check for the remainder of the express charges.
I am not sure just what your letter represented. However since I am
anxious to receive the Shahn drawing I will sign anything. According
to my records my check # 448 for \$505.00 represented the total bill on
the drawing. Again I was told at the time that the express charges
would total \$5.00. I will sign and return the blue slip stating that
the picture was received in good condition as soon as it arrives.

I hope that all finances have been exchanged so that the damn
thing can be sent.

respectfully



T. Thomas Edblom
3508 12th Avenue South
Minneapolis 7, Minnesota

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September 4, 1967

Mr. P. R. Brissenden
Douglas, Sykes & Brissenden
717 West Pender Street
Vancouver 1, Canada

Dear Mr. Brissenden:

Again I want to thank you for the check which was forwarded to me with your letter to my summer address.

You were very kind indeed to repeat your statement about the pleasure both you and Mrs. Brissenden derived from the O'Keeffe painting which you acquired. Needless to say, both the gallery and the artist are always extremely happy when this occurs, as it is the ultimate desire on our part to find, what may be called, a happy home, for an important work of art.

I hope that when you are next in New York we shall have the pleasure of seeing you at the gallery.

Sincerely yours,

BMB/mc

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

September 18, 1957

Mrs. Saul Schlager
2000 Boulevard
Jersey City, New Jersey

Dear Mrs. Schlager:

It has been so long since I have seen or heard
from you, that I cannot recall your first name -
and it serves you right. Don't you love us any
more? If you do - even a little bit - how about
coming in to say hello?

Sincerely yours,

RMH/has

For to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 18, 1957

Mr. Carl Zigrosser
Curator of Prints & Drawings
Philadelphia Museum of Art
Parkway at Fairmount Avenue
Philadelphia 30, Pennsylvania

Dear Mr. Zigrosser:

Thank you for sending me the photograph of the painting by Kuniyoshi entitled "Odd Objects on a Couch". According to our records this was formerly in the possession of Frank Oshorne, who bought the painting directly from the artist.

In my estimation, \$5,000 would be a current market value.

Incidentally, we have references to two reproductions of this picture, one in The Magazine of Art 1940, and the other in the catalogue of the Museum of Modern Art Exhibition of paintings and sculpture, 1932 - 1933 (plate 63).

Mitch was very pleased that you saw his show, and I was glad to see you also. My best regards.

Sincerely yours,

ECR/mte

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September 19, 1957

Mr. Robert L. Wetters
2041 Polham Avenue
Los Angeles 25, Calif.

Dear Mr. Wetters:

Several days ago, we reopened the gallery, and I am now referring to the summer correspondence which had been pending.

We are now preparing a one-man Rattner Exhibition, at the Corcoran Gallery, and it occurred to me, that a part of this exhibition can be forwarded to you or if you prefer, an entirely new grouping can be arranged. At the moment, I am working with the Rattner's to record the available paintings in the warehouse and at the studio and generally familiarizing myself with the Rattner stock. For your information, the Corcoran show will be held from January 25 to March 2. If the closing date of that, is too late for you, we can make - as I mentioned before - a separate group. Please let me know how many pictures you would like, and whether you would prefer a complete retrospective, or a consistently later group. Within a few days I shall be prepared to concentrate on this matter with all the necessary information at my command. I'll look forward to hearing from you shortly, and thank you for your patience.

S
Sincerely yours,

RHE/hcc

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 25, 1957

Mr. Leonard M. Brown
7 Crescent Hill
Springfield, Mass.

Dear Mr. Brown:

Thank you for your letter and the enclosed check.

According to our records, your account is now com-
pletely clear, but I am enclosing our credit slip
so that you may attach it to your bill.

I hope that when you are next in New York we shall
have the pleasure of seeing you and Mrs. Brown.

Sincerely yours,

RM/bs

Enclosure

THE PRINT CLUB
GRAPHIC WORKSHOP AND GALLERY
1614 LATIMER STREET
PHILADELPHIA 3

HONORARY PRESIDENT
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MRS. CROZEN F. MARTIN
MRS. LLOYD P. WELLS
MRS. ALLEN WOODRUFF

9 September 1957

Downtown Gallery
32 East 51st Street
New York City 22, NY

Dear Sirs:

The Print Club is open now
for the season. We would like to have
some prints by Ben Shahn. Can you send
us some on consignment?

Thanking you,

Sincerely yours,

Bertha von Moschziska

Bertha von Moschziska
Director

BvM:D

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 20, 1957

Mr. Henry B. Caldwell, Director
Fort Worth Art Center
1309 Montgomery
Fort Worth 7, Texas

Dear Mr. Caldwell:

Almost immediately upon receipt of your letter I sent you a consignment invoice, listing the paintings we had prepared for you in connection with your exhibition entitled "Contemporary Paintings for Collectors".

We have just reopened the gallery, and I am sending you under separate cover the biographical notes you asked for, and am having photographs sent to you of the pictures where available. Unfortunately a number of the artists have not returned and I cannot find photographs of them. But, if I receive the prints I requested in time, these will be forwarded to you promptly.

I hope that you are pleased with the selection - and that your show will be a great success.

Sincerely yours

MBL:

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prior to publishing information regarding sales transactions,
essentials are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Here's a treasure
for you
R. K.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 19, 1957

Mr. William T. Kemper, Jr.,
1007 Westover Road
Kansas City, Missouri

Dear Bill:

It was good to hear from you.

Your letter, together with the plan, reached me yesterday and fortunately Zorach arrived from Maine almost simultaneously. While I did not show him your communication, I did give him the plan, although I was not quite certain of the location - and neither was he. In any event, he brought in this afternoon a very, very rough sketch, based on the premise that the triangular form was the one which will contain the sculpture. The head is to be hewn in a permanent material with a combination of polished surface and unpolished areas, executed very much like the "Head of Moses" of which you have photographs. With the help of two or three photographs and information as to whether the collar is to be of a military type (and if so what category?) there will be some attempt to suggest a likeness of David Woods Kemper. The sketch is being mailed to you under separate cover.

As you recall, all our previous correspondence referred to a fee of \$10,000. With the tax situation, and with his desire to please me, I think Zorach will agree to the \$7,500 mentioned in your more recent letter - as he does not recall the previous figure while I do - but will not undertake to include the pedestal and of course, will have nothing to do with the installation, although he will be glad to come out as a guest, if desired, during the installation. As a matter of fact, any monument carver in your locale could execute the base under the direction of the architect or from a design which Zorach will submit when he gets a more definite idea of the height required.

Confidentially, I was very much amused with the mention of the name of Wheeler Williams as the rival in this project, and did not dare to refer to it in talking with Zorach. I do not know whether you are familiar with the fact that Mr. Williams is the gentleman responsible for the Dondaro diatribes in connection with modern art. As head of the Artist's Professional League and a staunch academician, he has been fighting modern art single handed and collectively in his organization, and inspired a good deal of the material used by Dondaro and by the American Legion in attacking artists as Communists, as well as such people as Alfred Barr, Hudson Walker, etc.

Let me know what cooks. And many thanks for your personal interest.

Sincerely yours

WHL:z

AFA

Eagle Nest

Blue Mt. Lake, New York

September 27, 1957.

Dear Miss Halpert

The photograph of the
eagle arrived this afternoon, also your
letter.

I expect to be in the city on
Oct. 7 & 8, and I will come to the
Gallery on one of those days, to look at
the eagle.

Sincerely yours,

Leatrice H. Sengstacke.

September 7, 1957

Mr. Spencer M. Cowan
University Press of Cambridge, Inc.
11 Leam Street
Boston 15, Mass.

Dear Spencer:

What a stranger you have turned out to be. I have been expecting the Cowans daily for months. Do you know you cannot go on honey-mooning forever. Seriously, I do wish you would come in and let me know in advance, so that we can have a dinner party here.

Now about the Plymouth Plantation. Incidentally, is this the New England spelling?

Much as I would like to be of help - and I am pleased and flattered that you thought of me - I am afraid that I am not equipped for anything quite so important. My experience is limited so much to paintings and sculpture of early America and mostly between 1700 and 1840 that it would require years of time for me to catch up on my American History and the considerable research entailed. However, if I can be of any help to Mr. Hornblower, I shall be delighted to see him and find whether there is some little groove in which I can fit.

I sent you an invitation to Mitch's party, and this time you really must be among those present. It will be great fun and the show is stupendous.

Sincerely yours,

EGB/mc

Wagner

From Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

September 25, 1957

To the New York Dealers:

As you probably know, Mayor Wagner has instituted a "Salute to Seasons" festival program to take place four times during the year. The first - for fall - is to open October 23rd with all the appropriate fanfare.

The Mayor has appointed seventeen committees to represent various interests in New York, including the mercantile field, the theatre, tourist agencies, the hotel associations, and others, including ART. Mr. Rorimer, the director of the Metropolitan Museum is the chairman of the Art Committee and asked me to help him in the work involved.

Since the idea, basically, is to emphasize the fact that New York City has now become the largest tourist center in the world, and since the museums and art galleries are among the important attractions, I suggested that we join forces in working out a program of our own, not only displaying the posters which will be distributed by the Mayor's committee - and may be obtained from Miss Jan Teti (whose telephone number is Templeton 8-1800 - Ext. 10), but also cooperate with all the department stores and other shops of consequence by lending an average of two or three paintings of New York for their window displays. I am sure that each of us has at least that many to spare for the occasion, which can be limited to one week or more, as decided collectively.

From what was reported at the meeting, the city will illuminate all the important public buildings, such as the New York Public Library on 42nd Street, the Metropolitan Museum, the Museum of the City of New York, in addition to Washington Arch, City Hall and other historical buildings, the majority along Fifth and Park Avenues, which will also carry banners and flower arrangements.

Will you please let me know at your earliest convenience whether you will agree to the loan of two or three pictures to the mercantile committee, which will be responsible for the distribution of these pictures and will take care of transportation and insurance expenses. In each instance, a placard bearing the name of the artist and the gallery through whose courtesy the pictures are shown will be placed in the window with the picture.

For the next festival, perhaps we can have our own committee to discuss more inclusive ideas, and possibly a large united exhibition with participation of all the dealers.

I shall be most grateful for an immediate reply. My telephone number is Plaza 3-3707.

Dear Edith: We don't seem to have
one picture of NY or the museum!
It hardly seems possible, does it? Sincerely yours

L. L. Mum.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ELEANOR LEMAIRE · 29 WEST FIFTY-SEVENTH ST. · NEW YORK 19

September 20, 1957

TO: Downtown Gallery

RE: CIT
Order C1165 - Amendment

Will you kindly amend our order C1165 as follows:

2 Zerbe Woodcuts @ \$50.00, less 15%
instead of less 10%

We have adjusted our records accordingly.

ELEANOR LE MAIRE

Chas W Ball

Charles W. Ball

CWB:co

cc: Mr. H. M. Burnett/3

*ml
corrected
file*

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LANDAU GALLERY

707 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

September 17, 1957

Mr. John Marin, Jr.,
The Downtown Gallery
32 East 51st St.,
New York 22, N.Y.

Dear John,

I have just returned to wrk after another damn hernia operation. This takes care of my second side and I trust that my abdominal wall will leave me in peace from now on. I am getting mighty sick of spending every other vacation in the hospital/

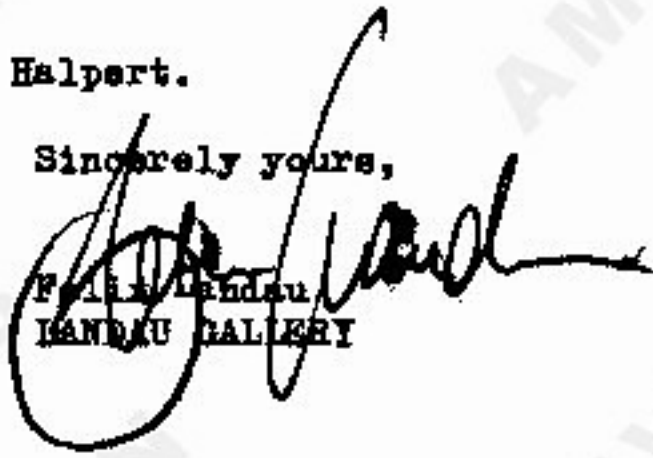
I found your letter here and I am having the paintings crated today. They should leave here this afternoon or tomorrow morning. I have taken the liberty of retaining two Marins (Tree#2 and Herring Weirs). I hope that this will be all right and that I may still expect a few smaller ones as Mrs. Halpert indicated in her letter earlier this summer. I am returning the two Marins retained from an earlier consignment. By the way, I am charged with a print of Shahn "Where there's a book"--if you will check the records, I believe you will find that it has been paid for a long time ago.

I am enclosing a small bill for a few frames which we have put on some paintings being returned here. I trust that these minimum charges will be acceptable.

Please tell Larry that if Stella still has the two drawings for sale, I would give my eyeteeth to get them out here. I am sure I could sell them within two weeks.

Please give my best regards to Mrs. Halpert.

Sincerely yours,


Philip Landau
LANDAU GALLERY

STEDMAN • HARRIS

ELIZABETH STEDMAN HARRIS

E. NEWTON HARRIS

920 NORTH MICHIGAN AVE., CHICAGO 11 DELAWARE 7-7534 FRANKLIN 2-7100

September 23, 1957

The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Att: Mrs. Edith Halpert

Dear Mrs. Halpert-

Thank you for your letter and check received this morning. We do appreciate having this taken care of as it has been pending for so long.

Sincerely yours,

E. Newton Harris
Stedman-Harris

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

September 24, 1957

Mr. J. A. Cavanagh, Treasurer,
Greer Green, Inc.
Waltham, Massachusetts

Dear Mr. Cavanagh:

Frankly, I am very surprised that I have had
no reply from you to my letter of September 7
nor to the letter sent on July 28 to Muller.

Don't you think that this situation has been
pending long enough and that I have devoted a
sufficient time to it?

Sincerely yours,

EGR/hts

rior to publishing information regarding sales transactions,
essence are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



OSCAR WEBBER
President
JAMES B. WEBBER, JR.
Executive Vice President
and General Manager

THE J. L. HUDSON COMPANY

DETROIT 26, MICHIGAN

CAPITOL 3-5100

Jm
Is this for sale
anywhere?
Robert
September 10, 1957

Downtown Gallery
322 51st Street
New York City, N. Y.

Dear Sirs:

Will you please advise whether the picture, "Sun, Isles and Sea", by John Marin as illustrated in the book, "American Painting" published by Time has been reproduced, and if so, in what sizes and prices.

Very truly yours,

J. E. Hanna
J. E. Hanna

Buyer - Picture Galleries

JEH:pp

75 YEARS



OF LOOKING AHEAD

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis 4, Minnesota Telephone: FEderal 5-4256 Cable address: Minnart

Richard S. Davis, Director

September 13, 1957

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Our summer exhibition, "American Paintings: 1945 - 1957," closed September 1, after an eleven-week showing, which from all the evidences in Minneapolis and St. Paul, seems generally to have been considered a valuable representation of outstanding achievements in American art during the period of the last twelve years.

The Institute and I personally could not be more grateful to you for having made it possible to represent Herbert Katzman by the painting, "Brooklyn Bridge," and Stuart Davis' recent work, "Lesson I." With the other works by these artists, the Davis was shown in the gallery with the pictures by Gorky, Barnet and Hofmann, whereas the Katzman was placed with Vasilieff, Bloom, Stuempfig and Carl Morris. Both made an impressive and widely noted contribution to the character of each artists representation and to the exhibition as a whole.

The reaction to the exhibition among the intelligensia of the Twin Cities and, more specifically, among Institute members and Trustees and local artists has been of the most encouraging kind. A number of members of the Museum whose attachment is primarily to older and more traditional styles have praised it in a most sincere spirit and I believe that generally, and particularly among many artists here, it has made a strong and positive impression in the interest of understanding and receptivity of the works of important new American artists of the period since the War.

In view of this I think it may be truthfully said that the exhibition has succeeded in creating a generally sympathetic reaction to important aspects of American art produced during the last twelve years and created a useful reference point to which artists and art-lovers may return in mind in their work and future interests in this field.

I am enclosing a copy of the review of the exhibition by John K. Sherman, Arts Editor of The Minneapolis Star and Tribune, which I believe summarizes fairly well the general feeling.

September 7, 1957

Mr. Harvey Arnason, Director
Walker Art Center
1710 Lyndale Ave. South
Minneapolis, Minn.

Dear Harvey:

Now that we are about to re-open officially, and are preparing for a big season, I am checking through our consignment files. I find that on June 14th we sent to the Center a painting by Rufino Tamayo entitled "Wounded Beast" which you wished to consider. It was nice having it while we were closed but Mrs. Wolf might ask for it in the near future and I should very much like to know your decision in connection with this.

Have you had a good summer or did you miss the Cafe' Life of last year? I do hope that you are planning to be in New York very soon, as it is always a special pleasure to see you.

Sincerely yours,

EGH/hte

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September 23, 1957

Mr. Duncan Phillips
Phillips Memorial Gallery
1000 21 Street NW
Washington, D. C.

Dear Mr. Phillips:

I cannot tell you how grateful I am that you consented to lend us the two paintings by John Marin entitled "Tank Mountain" and "Maine Islands", both of which are reproduced in color in the recent publication "New Art in America".

We have been very fortunate in obtaining the seven other paintings for this exhibition from the Whitney, Metropolitan, The Museum of Modern Art and the Wadsworth Athenaeum as well as the collectors involved. It should make a most impressive show, including Davis, Dove, Kuniyoshi, Marin, O'Keeffe, Shahn, Sheeler, Spencer and Weber all of whom are associated with this gallery, and therefore the show. The dates are from October 7 to November 2. Of course, we shall pay all the packing and transportation charges, as well as the insurance, and needless to say, will exercise the most excellent care. The paintings will be returned promptly after the show so that they will not be withheld for any appreciable time.

As a return favor, I am withholding the newest Sheeler painting of which I am enclosing a photograph - until you and Mrs. Phillips will have had an opportunity to see it during your forthcoming visit to New York.

I hope you have both had a very pleasant summer, and I'll look forward to your visit. My best regards.

Sincerely yours,

EGH/bte
enc.

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prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

This was forwarded regarding to [unclear]

September 28, 1957

See [unclear]

Mr. E. Newton Harris
Stadman-Harris
120 North Michigan Ave.
Chicago 11, Illinois

Dear Mr. Harris:

Since the gallery was closed during the months of July and August - and did not reopen until September 18, we could not take care of the matter sooner. I am referring to your letter of September 18.

I have asked our bookkeeper to check the records and make out the check you requested.

Sincerely yours,

ENC/242

From the law offices of SOLINGER & GORDON
250 Park Avenue, New York 17

September 17, 1957

MEMO TO MR. LAWRENCE ALLEN:

I am returning the appraisal
letter which Mrs. Halpert sent me
under date of August 26. Will you
please have it retyped and reappraised
and send it to me, at your early con-
venience?

Since I have already given
the painting to Cornell, I suggest
you retain the August 26 date.



Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 19, 1957

Mrs. Florence M. Cramer
Box 103
Woodstock, Ulster County
New York

Dear Mrs. Cramer:

Now that we have reopened the gallery, I wondered whether you would be good enough to send me photographs - or the drawings - referred to in your letter of July 22.

Thank you for your cooperation.

Sincerely yours,

ECM/hte

September 27, 1957

Mr. John Saporita,
Ass't. Display Director,
Gimbels,
New York 1, New York

Dear Mr. Saporita:

Will you please advise me when we may expect Miss Mills. As you recall, we were to withhold sending you the bill until her visit and personal check of the damaged items. Thus, I shall be most grateful, if you would expedite the visit, as we are very eager to close out this matter.

Thank you for your courtesy.

Sincerely yours,

EGH/hac

not to publishing information regarding sales transactions. Contributors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3550 Williamsburg Lane, NW
Washington 8, D. C.
September 3, 1957.

The Downtown Gallery

32 East 51 Street,

New York, 22, N.Y.

Attention Mrs Edith P. Halpert.

Dear Mrs. Halpert:

Confirming our
telephone conversation, I am enclosing
two checks on account of John Sloan's
"Corpus Christi". The first, dated
Sept 30, 1957 is for \$1,000, and the
second for October 30, 1957 is for \$1,250.
The balance will be paid in
November and December, 1957.

Edwin C. Wilson
3122 P Street, N. W.
Washington 7, D. C.

September 10, 1957

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N. Y.

Dear Mrs. Halpert:

I enclose cheque for \$300.00 to apply against my
balance of \$600.00, which will leave a balance of \$300.00.

Early in October I hope to be in New York and to
have the pleasure of seeing you then.

Yours sincerely,



September 19, 1957

Mr. Frank Stanton
Columbia Broadcasting System
485 Madison Avenue
New York, New York

Dear Mr. Stanton:

For your information, William Zorach is arriving in New York on the 15th of September and will work on the completed cast of the "Toros" you commissioned so that it may be delivered to you very shortly after.

I shall communicate with you several days ahead to make sure the delivery date is agreeable to you.

I do hope you will come in to see the current exhibition, which I'm sure you will enjoy.

Sincerely yours,

WZ/htc

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September 18, 1967

Mr. Max Levine, President
POLK'S
Houston, Texas

Dear Mr. Levine:

Although I had the pleasure of seeing you in Houston, it has
been a long time since you and Mrs. Levine have visited the
gallery.

Since we are reopening on September 16th, after our summer
vacation, I want to extend to you a personal invitation and
hope that you will visit us in the very near future.

My best regards.

Sincerely yours,

MMH/late

September 23, 1957

Mr. Herman More, Director
Whitney Museum of American Art
22 West 54 Street
New York, N. Y.

Dear Herman:

I cannot tell you how deeply grateful I am to you and your associates in making the arrangements which I know involved a great deal of trouble for you, but have made Stuart extremely happy.

Now I can ask for another favor. With Jack Baur's consent we are arranging an exhibition of ten paintings which appear in color reproduction in the new publication entitled "New Art in America". Among them the Charles Sheeler "Architectural Cadences" belongs to the Whitney Museum.

The exhibition is to be held from October 7th to November 2nd and we have been fortunate in obtaining the consent of all the prospective lenders we have approached. I sincerely hope that we may have your affirmative answer. We shall of course take care of the transportation and the insurance. May I hear from you.

Gratefully yours

RM:la

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United States
of America

Congressional Record

PROCEEDINGS AND DEBATES OF THE 85th CONGRESS, FIRST SESSION

Vol. 103

WASHINGTON, WEDNESDAY, AUGUST 21, 1957

No. 152

CONTROL OF MUSIC BROADCAST BY RADIO AND TELEVISION

Mr. SMATHERS. Mr. President, for many years, and particularly in recent years, the American people have been deprived of the opportunity to hear over radio and television all the music they may like to hear, and frequently they are deprived of the opportunity of hearing new and dramatic songs, because those songs do not come from the right, or controlling, organization. This action has jeopardized to a great extent our entire musical heritage—and if continued threatens the caliber of the music of the future.

The music that all of us grew up with and cherish today was written by a large group of talented and dedicated composers. Many of their names are well known to all of us. They include such names as Victor Herbert, George M. Cohan, Jerome Kern, George Gershwin, Irving Berlin, Richard Rodgers, Oscar Hammerstein, and others. All of them have unquestionably made great contributions to our musical literature.

I should like to give a little history. To protect the rights of these creators a cooperative association was formed in 1914. It was called the American Society of Composers, Authors, and Publishers and its catalog now contains more than a million compositions, ranging from the operatic and symphonic to musical comedy and jazz. The association licenses the works of these composers to broadcasters and theaters and all other users of music.

Mr. DOUGLAS. Mr. President, may we have order?

The PRESIDING OFFICER. There will be order in the Senate. Attachés who desire to converse will retire from the Chamber. Others will take their seats and not converse in audible tone. The Senator from Florida may proceed.

Mr. SMATHERS. I might say for the record that I have sat here all afternoon, restraining myself at the request of, first, one Senator and then another, who said, "Please do not make the speech until after we get rid of certain bills."

So I, naturally trying to be cooperative, said that I would restrain myself. I have waited just about as long as I could, particularly in light of the fact that no other Senator wants to practice what he preached. That being the case, I felt it was only proper that I should say what I had in my mind at this time.

As a matter of fact, so influential did this association become, as its copyrights increased over the years, that in 1934 it was accused by the Department of Justice of being a monopolistic association. As a result, it agreed to make basic alterations in its structure and operation

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 27, 1957

Mr. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Stanley:

Immediately upon receipt of your letter, I mailed you a photograph of the Siporin painting entitled "Gangster's Funeral".

I am sorry to say that this is no longer available, as it was among the ten paintings sold on the opening day, with four more subsequently. As you gather, the exhibition is a howling success both in acclaim and in sales. We still have four available, two of which I have been holding on to for special reasons: one is the self-portrait "Artist in Residence" which I have been hoping would be presented to Brandeis University by someone, and the other "Rondeletaire and Jeanne Duval" of which I am mailing you a photograph today. All these are water colors and are priced at \$500.00 for the majority all one size, and \$750.00 for the larger examples numbers 4, 8, 12.

I too am sorry that you are missing this really fascinating show but hope that you will be in New York in the very near future. Meanwhile, my very best regards to Billie and to you.

Sincerely yours,

ECR/hto

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 19, 1967

Mr. Louis Lubin
Lubin-Wecker Co., Inc.
Empire State Building
New York 1, New York

Dear Mr. Lubin:

Now that we have reopened the gallery after
the summer vacation, I am very pleased to
give you the current market values of the pic-
tures listed below.

Bernard Karfiol	"Delicate Flowers"	\$1200.00
Horace Pippin	"Six O'Clock"	\$1500.00

If there's any further information you require,
please let me know.

Sincerely yours,

ECH/hao

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208-2
Made in U.S.A.



September 20, 1957

Mr. Walter Meigs
Storrs College
Storrs, Connecticut

Dear Mr. Meigs:

If you are planning to be in New York in the near future, please let me know immediately. Otherwise, I shall write you a detailed letter.

I have something of interest to pass on to you, and I am eager to discuss the matter with you. This, I am sure, will make a trip worthwhile unless you are too involved to take the time. In any event, please let me know immediately upon receipt of the letter.

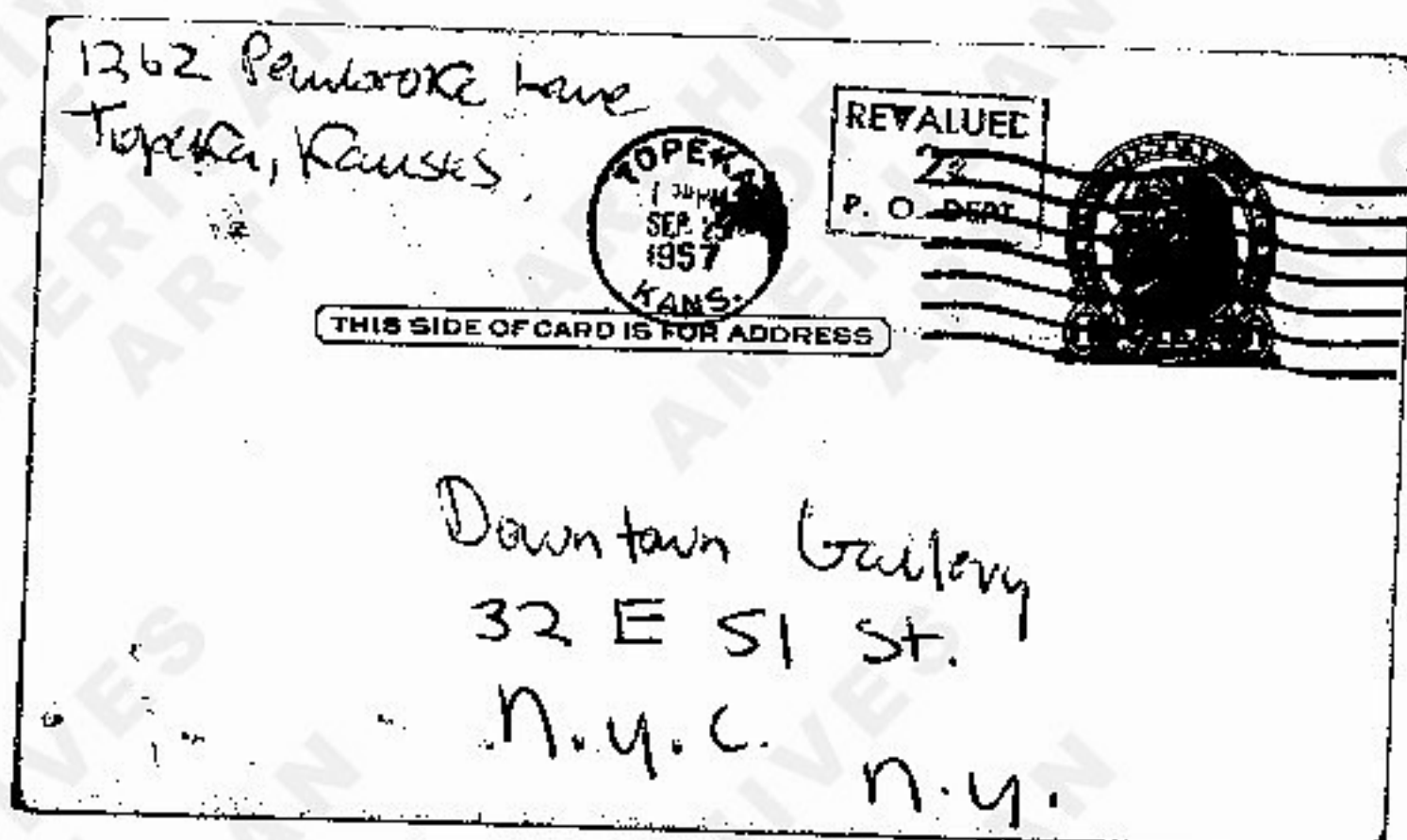
My best regards.

Sincerely yours,

RM/hte

not to publishing information regarding sales transactions, research are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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THE WILTWYCK SCHOOL FOR BOYS, INC.

220 West 42nd Street • Room 1600 • New York City 36 • Wisconsin 7-4021

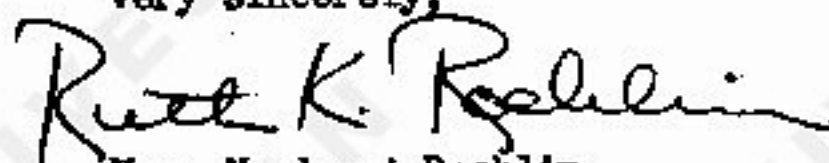
September 6, 1957

Dear Friends:

I have just returned from vacation to learn of your very generous contribution to Wiltwyck School. I want to apologize for the delay in acknowledging your assistance in the work of salvaging young lives, and assure you of our deep appreciation for your continuing support of the School.

With the shocking increase in youthful offenses reflecting the shattering experiences of the City's most deprived children, the need for Wiltwyck as a community resource becomes more and more pressing. That you so generously are helping us to meet the challenge is most encouraging and we hope it is a source of real satisfaction to you to know how much your help means to the desperate children we serve.

Very sincerely,



Mrs. Mordecai Rochlin
Treasurer

The Downtown Gallery, Inc.
32 East 51st Street
New York, New York

enclosure: receipt

Neiman-Marcus

DALLAS 1, TEXAS

September 24, 1957

FIFTIETH ANNIVERSARY 1907-1957

MRS. EDITH HALPERT
DOWNTOWN GALLERY
32 E. 51ST. ST.
NEW YORK, NEW YORK

DEAR EDITH:

If you have a photograph of the "Gangster's Funeral" from the current Siporin show, I would very much like to see it. I don't expect to be getting to New York for some time and have missed the show unfortunately.


With best regards,

Stanley
Stanley Marcus

jb

not to publishing information regarding sales transactions, research are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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 **deCORDOVA and DANA MUSEUM and PARK**
LINCOLN, MASSACHUSETTS

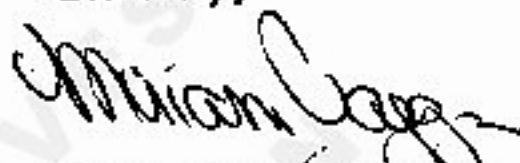
September 30, 1957

John Marin, Jr.
The Downtown Gallery
32 East 51 St.
New York, N.Y.

Dear Mr. Marin,

Enclosed are your receipts. All the works listed were received on September 28 with the exception of Ben Shahn's drawing, "Owls." The people at Boston Truck say that it was not picked up in New York and I trust that your records will agree. If not, we shall contact them again immediately and try to track it down.

Cordially,

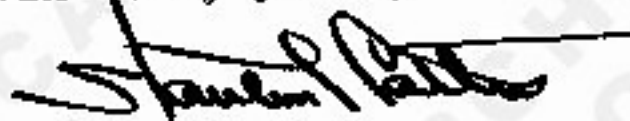

(Mrs.) Miriam Jagger
Administrative Assistant

Mrs. Edith Halpert - continued

The painting will be returned through W. S. Budworth & Son, New York. Shipment by Railway Express from Minneapolis will take place on or before September 13th and the work should be delivered to you about September 20th.

Again may I say how grateful we are for your having made it possible to show these works by two of the important painters of our time. They contributed in an important degree to the realization of the exhibition directly as it was conceived and will be remembered with grateful appreciation by many persons in these two cities.

Sincerely yours,



Stanton L. Catlin
Curator of American Art

SLC/gb

Enclosure

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August 21

manufacturing or selling recordings of musical compositions.

The legislation further provides that if any license is in violation of these provisions it shall be suspended for such time as the Federal Communications Commission determines to be reasonable to enable such licensee to dispose of the property which constitutes a violation of the provisions of this amendment or to transfer or surrender his license pursuant to the provisions of the Federal Communications Commission Act.

Behind the Iron Curtain, we have been able to observe the stultifying effect on the creative arts produced by arbitrary control. The works of the inspired composers and literary figures of pre-Communist days in Russia and all the satellite countries have never been equaled under the tightly censored and manipulated regimes of today.

Such control and censorship are repugnant to the American spirit.

We must not permit broadcasters or any other power group to chain that spirit.

I sincerely trust that the committee to which this bill is referred will act promptly and favorably upon it and that it will be passed by the Congress.

The PRESIDING OFFICER. The bill will be received and appropriately referred.

The bill (S. 2834) to provide that a license for a radio or television broadcasting station shall not be granted to, or held by, any person or corporation engaged directly or indirectly in the business of publishing music or of manufacturing or selling musical recordings, introduced by Mr. SMATHERS, was received, read twice by its title, and referred to the Committee on Interstate and Foreign Commerce.

Mr. KENNEDY. Mr. President, will the Senator yield?

Mr. SMATHERS. I am happy to yield to the Senator from Massachusetts.

Mr. KENNEDY. I think the Senator is discussing a matter which involves importantly the public interest. I am sure the members of the committee will have an opportunity to go into this matter next January when the Congress returns.

Mr. SMATHERS. I thank the Senator. I hope there will be hearings on the bill.

Mr. MAGNUSON. Mr. President, will the Senator yield?

Mr. SMATHERS. I am happy to yield to the Senator from Washington.

Mr. MAGNUSON. I should like to point out to the Senator from Florida that this is a matter which has been long considered to be a subject necessary to be gone into by the members of the Committee on Interstate and Foreign Commerce. I think there has been some hesitancy about taking the matter up without there being before the Senate a bill such as the one the Senator from Florida has introduced tonight, because there is a suit pending. This is a matter of such importance to the people of America that I am sure by next January there will be very favorable consideration by the committee at least with regard to having hearings and discussing the bill fully.

Mr. SMATHERS. I thank the able Senator from Washington for his statement.

Mr. PASTORE. Mr. President, will the Senator yield?

Mr. SMATHERS. I am happy to yield to the Senator from Rhode Island, the chairman of the Subcommittee on Communications.

Mr. PASTORE. I wish to assure the Senator from Florida that we have had members of our staff documenting some of the allegations which have been made by the persons who are interested in the bill which is being sponsored by the distinguished Senator from Florida. When that investigation is completed, if a hearing is merited, it will be held.

Mr. MANSFIELD. Mr. President, will the Senator yield?

Mr. SMATHERS. I am happy to yield to the Senator from Montana.

Mr. MANSFIELD. Mr. President, I commend the Senator from Florida for bringing this matter to the attention of the Senate again. I was delighted to hear the chairman of the Committee on Interstate and Foreign Commerce make the assertion that this subject will be looked into, and justice rendered where justice is due.

Mr. SMATHERS. I thank the Senator.

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September 20, 1957

Mr. Jerome H. Stone
4808 West 42 Place
Chicago 32, Illinois

Dear Mr. Stone:

I am sorry that we appear remiss in not answering your letter sooner. Because we installed an airconditioning system, and redecorated the galleries completely, we did not reopen until the 18th of September.

Unfortunately, we have received no records from the Rosenberg Gallery as yet, but if you will be good enough to let us have the dimensions of the Kuttner painting entitled "Still Life Landscape", I shall be very glad to supply the information you requested. A return envelope is enclosed, for your convenience.

Sincerely yours,

EGH/mec
enc.

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Saks Fifth Avenue

EXECUTIVE OFFICES
611 FIFTH AVENUE
NEW YORK 22, N.Y.

September 6, 1957

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

AKA

Dear Miss Halpert:

Last April, I had a series of children's clothes designed from the inspiration of primitive paintings and original dresses in the collection of the Costume Institute of the Metropolitan Museum of Art.

For the opening of our Springfield, New Jersey store, we used your paintings as an exhibit to focus attention on our understanding of the art preferences of our new community.

We announced in large beautifully framed plaques an exhibition of American Primitive Paintings in our Children's department, arranged through the courtesy of The Downtown Gallery - 32 East 51 Street - New York, N. Y.

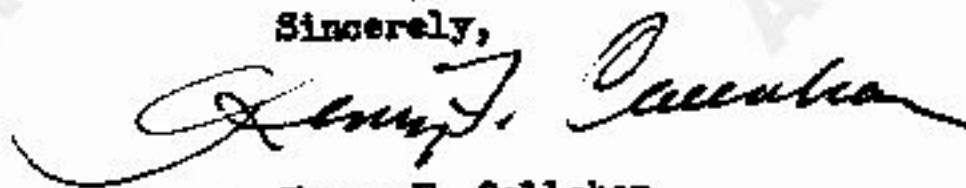
We covered the pictures with insurance and will return them to you safely in a few weeks, when the show is over.

There have been numerous requests for prices and information on the paintings, which we have referred to the gallery.

We had an attendance of about 25,000 people each day, so I am sure it will have eventual response to you.

Thank you for your cooperation and kindest personal regards.

Sincerely,



Henry F. Callahan
Director of Display
and Visual Promotion

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matter. I can also assure you that Pete Pollack will call in person to supervise the removal of the picture from your apartment, and the packing as well as the shipping. On this end, we can guarantee the most tender care and will have Hahn Brothers repack the picture for delivery. Naturally, all the expenses involved will be assumed by us together with the insurance, etc.

I plead with you to reconsider the matter and to allow us to include this important picture in a very important exhibition. Many thanks for your consideration.

Sincerely yours,

Mr. and Mrs. Walter Isenhardt
Denver, Colorado

Dear Mr. and Mrs. Isenhardt:

I hope you will forgive me for being so persistent in disturbing you at this time. However, since it means so much to me and the artist involved, I am making this additional effort.

Because we are eager to cooperate with the artists and publishers of the recent book on American Art, entitled "New Art in America", and because we feel that it is important to impress the public with the quality of American Art, we have decided to show some of the paintings which are reproduced in color in the book mentioned. Naturally, limiting ourselves to the artists whom we represent and to the number which we can show effectively in our space. The artists are Davis, Dove, Kunikida, Morin, O'Keefe, Shuman, Spencer and Weber and we have been fortunate in obtaining the consent of such leaders as the Whitney, Metropolitan Museum, The Museum of Modern Art, The New York Society, The Phillips Gallery, and the other two private collectors. Thus having the complete group for the exhibition, which incidentally, will be held from October 7 to November 2.

WGI/mte

Needless to say, "Fish Piece" is not only one of the outstanding American paintings, but is also reproduced on the cover, and has been used as an advertisement for the book in the various leaflets sent out in advance. Furthermore, there is no other example of Kunikida's work which will fulfill the purpose.

I know what a nuisance it is to you to have about exhibitions, but I know too, that you must realize how important it is for the artist's reputation. I can assure you that I can make arrangements with the artist to take care of the matter completely, so that you have no annoyance in connection with this

WALTER WERNER
Juniper Ridge
Danbury, Conn.

September 12, 1957

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

Greetings!

Charlotte and I are looking forward to
seeing you (and paintings by Siperin) Monday
afternoon.

Sincerely,

Walter Werner

P. S. The Shahn drawing arrived this after-
noon, encased in a crate that must have been
meant for a Rembrandt --- or is there any
difference?

WW/od

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September 7, 1957

Mr. J. A. Cavanagh, Treasurer,
Grever Cronin, Inc.
Waltham, Massachusetts.

Dear Mr. Cavanagh:

Once again I am writing to you about this very unfortunate
situation in connection with the Gould Sculpture.

It occurred to me that a copy of my letter addressed to
Mr. Dalgren would cover the matter pretty thoroughly. Need
I say more?

Sincerely yours,

RCH/mte

AFA

Sept. 5, 1957
Wamphassuc Point
Stonington, Conn.

Dear Mrs. Halpert,

An unusually attractive job opportunity has turned up for me to join United Artists Pictures in their Rome production office. I expect to sail on September 13th from New York and remain abroad for about one year. However, you may be certain that when I get to town on Monday, the 8th, I will contact your Mr. Loyd Allen at your Gallery, and have the weather vanes back again in his custody.

About the vanes, I feel very let down having to abandon the project now that the benefits should be forthcoming after my summer of prolonged and constant promotional efforts to launch their sale.

Aside from showing the Cushing Originals at Heather House, where they were seen and became very much the talk of the area, my display ads appeared repeatedly in the "Westerly Sun," as well as the "Mystic and Stonington Compass", "Grton Life", and "Thames River Review." Also I've written personal letters to members of the Antiquarian Landmark Society, made innumerable personal phone calls and personal visits to those property owners who were most likely prospects for the vanes. Wimpheimers's architect was wild about them and was sure that some of his clients would be interested in due time. His name is O. Leibig and when and if he comes in to see you or contacts you, he will mention my name. Other very enthusiastic people, like John Dodge, R. Canning, and Wilfred Jones, the leading architects in this part of Stonington, should be among those that I anticipate to be some of your new weather vane enthusiasts.

I wish there was something I could do for you while I am abroad for this coming year, and would welcome the opportunity of any suggestions you might wish to make. In any case the vanes will be back at the Gallery early next week. They've been fun to show, and always a great pleasure knowing that you had confidence in my ability to represent you in this venture. When I return from abroad I shall anticipate the pleasure of seeing you again.

Sincerely,

Frances Beck

Frances Beck

Edith Gregor Halpert
Downtown Gallery
3 E. 51 St.

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CONTEMPORARY ARTS MUSEUM

6945 OLD MAIN STREET ROAD-HOUSTON, TEXAS

September 27, 1957

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you very much for your letter of September 18 and for the photographs which have just arrived.

The sculpture is so wonderful we have had a difficult time making up our minds. When the photographs came in Mr. de Meul was here and I showed them to him.

Could we borrow these two pieces: the copper Soaring Eagle with the 75 inch wingspread and the sheet iron Indian Weather-vane. You have given me all the information except the insurance value. We will instruct Budworth to pick up and ship for us. They are to arrive in Houston by October 18.

I will see you in November when I expect to be in New York. When I arrive I will give you a ring. Want to see you very much.

Sincerely yours,

Jerwayne Macagy

Jerwayne Macagy
Director

JM:lf

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It was most pleasant to meet you and Miss Detering.

Sincerely yours,
September 27, 1937

Miss Louise Shively
Detering Galleries
1403 McGowan
Houston 4, Texas

Dear Miss Shively:

EGH/hle

It was very nice to hear from you.

The date you suggest seems entirely satisfactory, and as a matter of fact, is much better than January as we were obliged to postpone our own anniversary (32) exhibition until the latter part of December and part of January, because some of the artists did not deliver new paintings for the occasion.

Within a week or so, I shall send you some copies of the artists' names and biographical notes, but it seems rather premature to select the paintings specifically so very far ahead. As I explained to you during the visit, our artists are not very productive, and although I can withhold from exhibition and sale, imports and examples for about two months, I'm sure you will agree, that five months is rather difficult under the circumstances. Won't you therefore please let me know exactly how far ahead you must have the catalogue material so I may plan accordingly. I know that it would be preferable for you to have all the exhibits for sale to make the venture worthwhile, since it does involve the expense of packing, shipping and insuring. If you want advance publicity on this, we can specify the names of the Daves and O'Neilles, as we have a hidden stock of their work. But for such artists as Davis and Shahn, specifically, it would have to be delayed in view of the fact that we have only one picture available by the former and one by the latter -- this is now en route to Dallas for an exhibition arranged by Larry Rymer.

The financial arrangements stipulated in your letter are correct, and I shall await your reply regarding the date for your catalogue.

GARLAND ELLIS

CONTINENTAL LIFE BUILDING

FORT WORTH, TEXAS

September 19, 1957

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, N. Y.

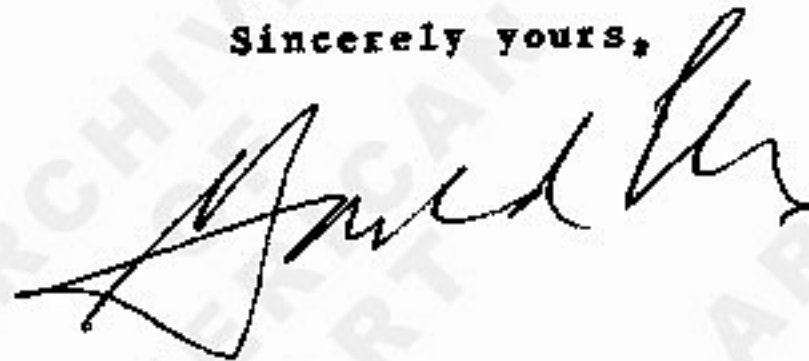
Dear Mrs. Halpert:

This is in regard to my considerably past-due account involving the Ben Shahn painting.

As I wrote you in July, the Spring rains, which were the heaviest in local history, seem to have cast a prolonged blight upon my Negro real estate investments. It is very hard to recover from this setback, but slow progress is being made. Certainly had I foreseen this condition, I would not have burdened you with the necessity of waiting for your money. I feel reasonably sure that right soon now I will be able to resume payments and knock out the balance due.

Thanks very much for your tolerance.

Sincerely yours,



GE:rd

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ally, don't miss the Siporin show. It is really a
lulu, and Mitch is now floating in view of the fact
that fourteen of the eighteen pictures have already
been sold, and the reviews have been excellent. In
any event, it will be swell to see you. My best
regards.

Sincerely yours,

Mr. William H. Lane
Standard Insurance
Boston, Mass.

Dear Mr. Lane:

It was really an impressive layout, some very good
critical comments, all but the one that refers to
the late George O'Keefe. In any event, the show
did look superb, and I am glad that everyone agreed.
I hope too, that you are pleased. Incidentally, the
closing party was great fun, and I enjoyed it immen-
sely.

I do not know whether you have seen the recent ad-
dition to Art Publications, called "New Art in America"
which included the work of fifty artists and articles
by Barr, Goodrich, Miller, Selig and Wright. Since
thirteen of the color plates represented U. S. paintings,
I decided to have an exhibition of the ten artists still
associated with this gallery. They are Davis, Dove,
Kunzmann, Martin, O'Keefe, Shinn, Sheeler, Spencer and
Weber. The exhibition is to be held from October 7 to
November 2, and so far all the museums have agreed to
lend. Now I am asking the Lane Foundation to lend the
"Three Literary Gentlemen" by Max Weber for this occasion. etc/MS

Aside from the idea of growing, I feel that it is very
important to continue the American Art Promotion, particu-
larly in view of the concerted efforts being made inter-
nationally to put over German Expressionism. Since I
feel you are in sympathy with me, I hope that you will
agree to lend the Weber for the exhibition. Won't you
please let me know as soon as possible, since we have so
little time to get our catalogue prepared and printed.

And, I hope that you will be in to see us soon. Inde-

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 12, 1967

Mr. Jermaine MacAgg, Director
Contemporary Arts Museum
6945 Old Main Street Road
Houston, Texas

Dear Jerry:

Indeed, I shall be very glad to cooperate with you and within
a few days shall send you one or two photographs, which we
have available. It so happens, that within the past three
months we sold a very large collection of American Folk Art
to one institution, and a good many others to restorations and
private collectors - including a good many of our large
sculptures. However, we still have three or four examples of
wood and metal sculptures for sale and I shall let you make
your own choice when the photographs reach you.

Don't you ever get up to the big city? When you do, I hope
you will drop in to say hello. My best regards.

Sincerely yours,

- 1505 Columbia Pilot Boat Figure
- 1624 Soaring Eagle
- 1585 Golden Eagle
- 1673 Indian - wv.
- 1355 Prancing Horse

HCM/hts

OIL PROPERTIES
RANCHING
SCIENTIFIC RESEARCH

TOM SLICK

BENNETT BUILDING
SAN ANTONIO 5, TEXAS



September 11, 1957

Miss Edith Halpert
Director
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

I would appreciate your advising me the current
account due you, as I plan to settle this in the
near future.

I'm looking forward to seeing you again on my next
trip to New York, which should be within a few
weeks.

With kindest personal regards,

Sincerely,



Tom Slick

jw

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

STEDMAN • HARRIS

ELIZABETH STEDMAN HARRIS

E. NEWTON HARRIS

920 NORTH MICHIGAN AVE., CHICAGO 11 DELAWARE 7-7534 FRANKLIN 2-7100

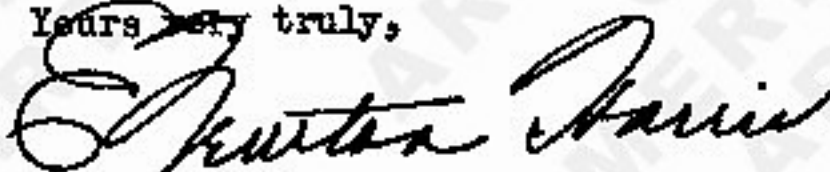
September 13, 1957

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N.Y.

Dear Sirs-

May we please have the courtesy of a reply to our letter of August 7th concerning the credit we have with you of \$ 20.00 which has been on open file since 1952.

Yours very truly,


Stedman-Harris

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Sept. 10, 1957

Mrs. Robert Liebowitz
91 Central Park West
New York City

Dear Mrs. Liebowitz:

The Gallery has now reopened for the Fall and Winter season.

In looking over the Marin watercolor you liked and asked me to keep in reserve; I find there are two others which might be of some interest.

Any time you would care to stop by; will be fine. I may say; we are now open every Saturday from 10 until 6.

Looking forward to seeing you - am hoping you had a fine Summer

I remain +
Sincerely yours

John Marin, Jr.

note to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RESIDENCE TOLL GATE HILL, TORRINGTON ROAD, LITCHFIELD, CONN.
TELEPHONE: TORRINGTON, 1800 or 9-9851

F. W. & JEAN C. FUESSENICH
LITCHFIELD ROAD
TORRINGTON, CONN.

EARLY AMERICAN FURNITURE
PAINTINGS & PRINTS

PANELING
TEXTILES

September 24, 1957.

The Downtown Gallery,
32 East 51 Street,
New York City.

Dear Mrs. Halpert,

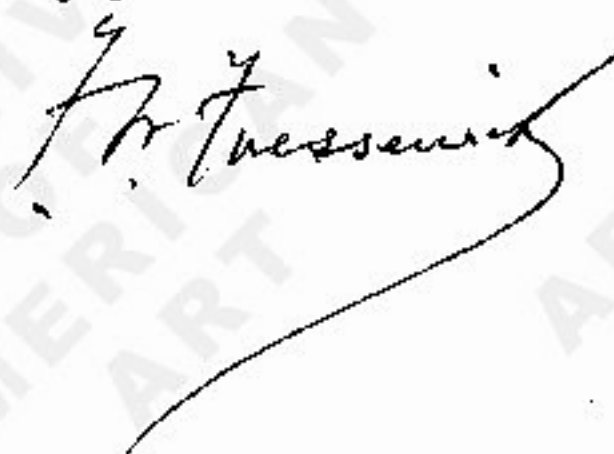
We haven't heard from you since the
4th of September, and are wondering if you have
had any definite answer from your client on the
Moulthrop portraits.

May we hear from you at this time re-
garding your progress?

If you are not using the photographs
of the paintings, will you kindly return them to
us promptly, and oblige?

With best wishes, -

Sincerely yours,



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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 50 years after the date of sale.

prior to publishing information regarding sales transactions.
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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

there a few years - I would sell it
for \$750.
I have 100 portraits for
a dealer in American art with
no competition in Elphering. many
never seen pictures and should be
valuable when the public gets tired
of the crazy abstract stuff now
being offered. I have 12 paintings by
The Late C.R. Price (16x20 to 28x34)
a exhibition on the way. I
sell them as I first saw them
I am sure they are worth more than
I am asking for them.

Let me know
if you are
interested in
the operation
of the gallery
in the
city of
New York
or
elsewhere.

Don Fink - 38 Rue Hippolyte Meindron - Paris 14, France

September 30, 1957

Dear Mrs. Edith Helpert,

I do hope that this letter finds you well and that you enjoyed your summer vacation. Since seeing you last I have done a large amount of work and have been showing actively here in Europe. I plan to make a trip to New York in the end of November and am looking forward to seeing your gallery and visiting a bit with you. I shall be bringing some of my recent work with me and do hope that you will be interested in seeing the printings.

My wife joins me in sending our best regards.

Sincerely yours,

Don Fink

Sept. 14, 1957

Mr. Samuel Silverman
95 West 195th Street
New York

Dear Mr. Silverman:

I have learned, upon my return to the Gallery after the Summer holiday, that you and Mrs. Silverman decided to keep the Abraham Rattner painting. I am very happy for you both as I feel it will become a real warm element in your home.

As I think I told you, the Whitney Museum wanted to borrow your picture for their Exhibition, I believe in January. If you have not already been contacted by the Whitney; I am certain you will be hearing from them shortly. They also intend to reproduce all of the paintings selected for the Show. I was wondering whether or not I might borrow your painting for a day if it is impossible for us to get a photographer to photograph the picture in your home.

Again, may I thank you for your coming to The Downtown Gallery. Please remember me to Mrs. Silverman and your son. I hope you had a fine Summer.

Sincerely yours

John Marin, Jr.

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. F. MARSHALL, President

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

1201

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51 YB36 DA7 94

B LL B594 NE PB DALLAS TEX 23

1957 SEP 23 PM 11 B7

EDITH HALPERT THE DOWNTOWN GALLERY

32 EAST 51 ST NYK

RECEY SEPT 18 BUENORTH WILL MAKE PICKUP SOON ONLY ONE
PAINTING BY EACH ARTIST REQUIRED REGARDS

JERRY BYNATERS

Dallas Mrs

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE PENNSYLVANIA STATE UNIVERSITY
UNIVERSITY PARK, PENNSYLVANIA

SCHOOL OF THE ARTS
MUSIC ART THEATRE
OFFICE OF THE DIRECTOR

September 11, 1957

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Please tell John that the Kuniyoshi "Crow and Snake" is being sent out today and that your wire concerning the Siporin was received and cared for. You should receive both these pictures within the next few days.


As agreed in our conversation in August, Stuart Frost and I will come in in October to exchange some of the pictures of the Halpert Collection on loan to The Pennsylvania State University.

Enclosed is a story by Gertrude Benson with red lines underscoring the commendation of Edith Halpert for the unequalled contribution she has made to this campus which now holds over 14,000 full-time students.

Miss Vee and I are still shedding tears because we did not get up to Newtown, but we certainly won't miss again. Our summer was just not quite complete without a visit to that lovely place. Now, we will be seeing you pretty soon because Virginia will be in town at the New York Public Library for about two months this fall.

With love to you from us both and with many thanks to you from the students of The Pennsylvania State University for your generosity to them.

Yours faithfully,


Albert Christ-Janer

Encl.

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September 13, 1937

Mrs. Wood Gayler
Glenwood Landing
Long Island, N.Y.

Dear Adelaidet

Indeed, I was shocked to learn of your loss. It is very difficult to express how deeply I feel about it, particularly since I still recall many extremely pleasant incidents in our relationship. I extend to you my sincere and profound sympathies.

Of course, I shall be very glad to be of any help and, although we cannot possibly have an exhibition at this gallery, now that our policy limits us to the twelve artists whose names are listed below, perhaps I can make some concrete suggestions.

Unfortunately, I am not as familiar with Wood's late work, as I am with the early, and if you would send me whatever photographs you have available, together with a complete list of the pictures in your possession, I shall try to make some suggestions in relation with these paintings. Or, if you plan to be in the city any time in the near future, why don't you give me a ring in advance, so that I can arrange my time accordingly for a meeting with you.

My best regards.

Sincerely yours,

EOH/200

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WESTERN UNION TELEGRAM

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1927 SEP 3 AM 10:20

5156 1/2

NA035 DL PD AR=WORCESTER MASS 3 NLT
=MRS EDITH HALPERT, DOWN TOWN GALLERY=
32 EAST 51 ST=

MY WIFE AND I HOPE VERY MUCH YOU CAN JOIN US SATURDAY
SEPTEMBER 14 AT 1230 FOR COCKTAILS AT OUR HOUSE FOLLOWED
LUNCHEON WORCESTER ART MUSEUM TO MARK CLOSE OF LOAN
EXHIBITION OF WILLIAM H LANE COLLECTION AND TO MEET MR
LANE PLEASE REPLY TO:

=FRANCIS H TAYLOR WORCESTER ART MUSEUM=



WE APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Art Galleries
September 11, 1957

Mr. David Aronson, Chairman
Division of Art
Boston University
School of Fine and Applied Arts
25 Blagden Street
Boston 16, Massachusetts

Dear David Aronson:

I came in to see Dean Choate, and hoped to see yourself, when I was in Boston, following a talk with Edith Halpert some days before. I saw, incidentally, that she was much impressed with developments at Boston University, and as I talked with her about the possible use of paintings for teaching, she urged me to get in touch with you.

What I have in mind is the use of paintings in a way more coordinated with a teaching program than with the exhibition program in which we, on the museum side, find ourselves involved; in my case, with such one-time shows as the Marin, Graves, and Hofmann exhibitions. I do not mean by contrast group shows, but rather a series of small presentations or consignments for teaching purposes, say 10 paintings by the Ashcan School, followed by 10 paintings two weeks later of the 1910 decade, if the course were one on American painting.

To prepare for this project, we shall be working here on a sort of museum without walls supplement to a course on American art. Further than this my thought was that there might, for a starter, be a university in the East, together with ourselves in the West, to rotate these showings so that perhaps a similar course could be given in the West in the autumn and the East in the spring.

It is conceivable that there could eventually be several other universities cut in so that we should have a series of painting-illustrated courses serving as a captive TV, slanted for teaching, as opposed to a series of one-time-thing exhibitions slanted for publicity and the general public. This would mean the use of original works for which slides were only a supplement, and the borrowings might be so organized that they would not repeat themselves over a four-year period so that students saw new examples around the university, even though the paintings were being used to illustrate the same course during their full time in college.

prior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN B-2231

September 9, 1957

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Would it be convenient for me to come to select the works for the Rattner exhibition on Monday morning, September 23rd? If this is not convenient I could make it Tuesday afternoon.

Hope you had a fine summer.

I am most cordially yours,

sincerely,



Director

HWW/arf

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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Meanwhile, my very best regards to Mrs. Weiss and you.

Sincerely yours,

September 18, 1957

Mr. Martin L. Weiss
401 South Hope Street
Los Angeles 17, California

Dear Mr. Weiss:

Forgive me for not having answered sooner. It became very busy this summer, and installed an air-conditioning system which required a complete redecoration job in the gallery, and therefore did not open until this week.

I am delighted, of course, that the "Forest" finally reached you. I was rather distressed that you had so much trouble with the shipping errors etc. Some day I shall have to publish a book about the functioning of a museum and the problems versus the so-called inefficient artists. In any event, it all works out satisfactorily in the long run.

I am so glad that you had an opportunity to see the Stuart Davis show. I missed it in all three previous steps, but am looking forward to the Whitney Museum opening and the Davis party on October 5. Naturally, I am very proud of my boys and the constant development of their work. This has really been a very gratifying one for the truly creative artist. No time in history has the interest been so wide-spread. In the past, the enjoyment of art was mostly a limited affair and certainly as in relation to ownership. In this country, it is widespread and in so many categories, that a very unusually wholesome climate has developed in which the artist can create. Although the number involved is small in relation to the huge number practicing in the field, it is no smaller than in any creative category.

Now that we have reopened, and are becoming more or less organized, I certainly shall try to find some exciting material for you in the way of drawings. Did you know that we have added Heston to our list? He you like his work? I think he would be a most interesting addition. Perhaps it would be best to study the list at the bottom of our letterhead, and suggest what artist would be of particular interest to you.

RMH/ste

AFA?

September 25, 1957

Mr. James Carpenter, President
Colby College
Waterville, Maine

Dear Mr. Carpenter:

On August 14th we shipped via Air Express, a steel pen and wash drawing entitled "Memorial Portrait of H. P. Willis". This was addressed to Mr. Willard Cummings, Colby College. Will you kindly have your receiving department check to ascertain whether this painting was received as we have had no acknowledgement of the gift from Mr. Cummings and are a little concerned.

Thank you

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September 26, 1967

Mr. William E. Lane
Standard Pyrocoloid
Leominster, Mass.

Dear Bill:

May I suggest that you send on your Foundation
stationary a letter of acceptance and or thanks
to Georgia O'Keeffe for the Dearth paintings
entitled "Loughi on Broadway" on or about October
8th, when the painting will reach you.

Sincerely yours,

EGM/hte

*Torrington
Hunter 9-9851*

September 4, 1907

Mr. F. W. Fuessenich
Litchfield Road
Torrington, Connecticut

Dear Mr. Fuessenich:

I cannot tell you how embarrassed I am, that I failed to communicate with you as I had promised. Aside from the fact that I had a house full of guests, everything seemed to occur during the weekend. My phone went out of order; the only car available had a flat tire with no one to repair it and I was completely frustrated in all my efforts. I hope you will forgive me.

I have already communicated with the client I had in mind, and can report that there is a very strong possibility that the deal will go through. However, I had to dash back to New York and cannot see my way clear now that the gallery is open to business to make the trip to Torrington. Tomorrow I expect to hear from the client and if I get a positive expression of interest, perhaps we can arrange to ship the pictures directly to him with all expenses paid, of course. This time I shall phone you as promptly as I get word and can promise to do so during this week.

Again, I hope that you will forgive this rather unbusinesslike functioning, but the situation was truly untenable.

My best regards to you and Mrs. Fuessenich.

Sincerely yours,

EGH/mc

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A. B. DOUGLAS, Q.C.
E. R. BRISSENDEN, Q.C.
H. A. G. DOUGLAS
R. D. FLOOMER
W. J. THOMPSON
D. H. HILL-IRVING
A. B. D. CARROthers
H. G. SIVERTZ
M. I. GATLEY

DOUGLAS, SYMES & BRISSENDEN

BARRISTERS AND SOLICITORS

717 WEST PENDER STREET

TELEPHONE MUNICIPAL 3-6941

CABLE ADDRESS
"DOBLAS"

VANCOUVER 1, CANADA

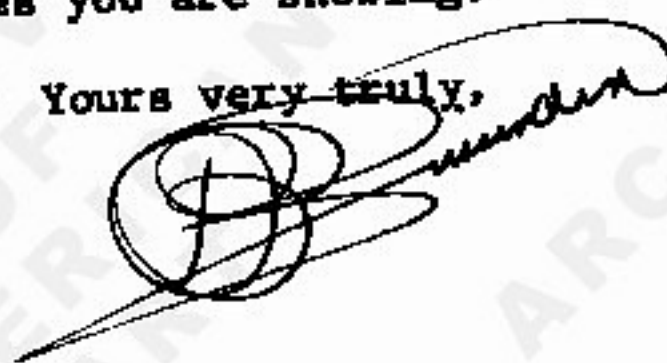
September 9, 1957.

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22.

Dear Mrs. Halpert:

Thank you for your letter of the 4th inst.
You will doubtless see Mrs. Brissenden shortly as she
arrives in New York next Saturday. I hope to join her
there about the 20th September for a few days and if
time permits will certainly be at your Gallery to see
what interesting pictures you are showing.

Yours very truly,



P.R.B.-MF

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on both artist and purchaser involved. If it cannot be
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may be published 60 years after the date of sale.

Sept. 12, 1957.

ADELAIDE L. GAYLOR
GLENWOOD LANDING
LONG ISLAND, N. Y.

My dear Edith
I don't know if you know it or not but Wood, died after quite a long sickness three or four weeks ago. Just having given him an exhibition years ago, and sold quite a few pictures for him at that time, it seems to me you are the proper person to advise me on what I had better do about his pictures. There are seven or eight new ones you hav'nt seen, and many pastels and drawings and small oils. It seems to me his work is just the sort that

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researchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
was published 50 years after the date of sale.

September 5, 1957

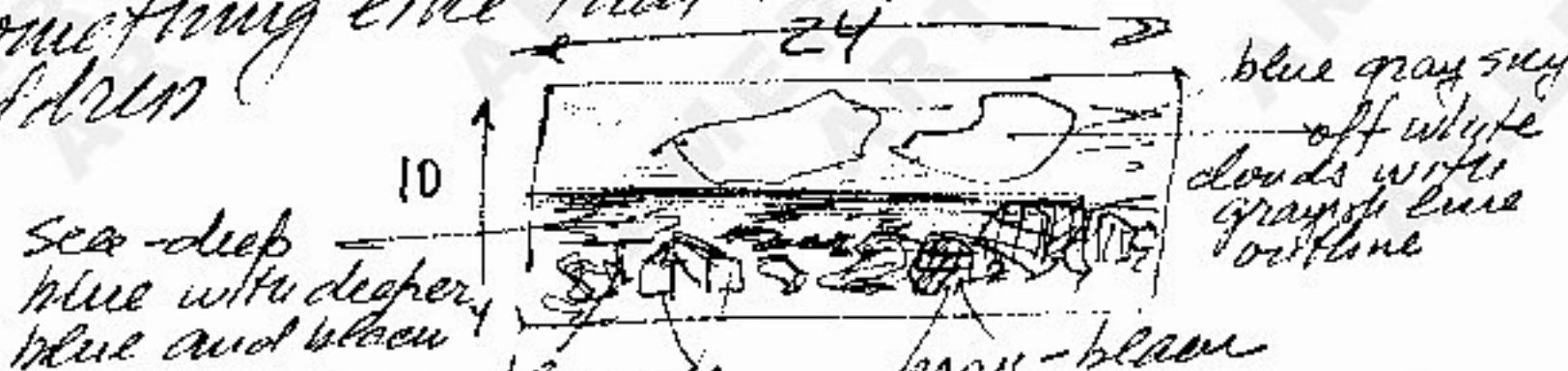
1924 Rittenhouse Square
Philadelphia 3, Pa

MICHAEL WATTER, D. ENG.

Dear Edith:

Here are a couple of checks - one for \$200⁰⁰ is from Edith Halpert to Edith Halpert Foundation and the other for \$75⁰⁰ is to cover the paint which was taken off.

Bob brought the Hartley to show me. It is not mountains at all. It is a horizontal painting 10 inches by 24 inches. "Lobster pods(?) and bays". It has a label on the back "Herriman etc" or something like that with a New York address



There is no date or signature - the painting is strong there is none of Cezanne - neither in color or brushwork. There is more Marini than thrust - just strong repose. Bob said it was a Maine scene. He wants \$1500⁰⁰ - I will abide by your advice.

Thanks for your very pleasant days, the sun, the food, the rest - the rest. Hope you will find time - soon - to visit here.

Love Michael

P.S. I am due to leave for San Diego Sunday September 15.

September 11, 1957

Mr. Joseph G. Butler, Director
The Butler Institute of American Art
Youngstown, Ohio

Dear Joe:

I was delighted to hear from you, and certainly look forward to a visit with Dorothy and you in October. It has been a mighty long time since I have had the pleasure of seeing you.

Stuart Davis has been so preoccupied with a mural which he has just completed for the Heins Experimental Building in Pittsburgh, shortly after he executed one for Drake University, that I suppose his refusal (and I gather that he has not accepted the invitation) was based on the various pressures on him and his time. However, since the meeting is not until June 3, 1958, I would suggest that you let the matter ride until you come to New York, when I shall arrange for you to meet him, either at the gallery or better still, at dinner with me, when I shall do all I can to aid and abet the project.

And so, my best regards.

Sincerely yours,

RGE/hto

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September 13, 1956

Mr. Robert Cook
51 Via Margutta
Rome, Italy

Dear Mr. Cook:

On July 13th, I wrote inquiring how payment is to be made for the small sculpture I purchased from you. To date, I have had no reply.

Won't you be good enough to let me know at your earliest convenience so that I may forward the check, either to you or to your dealer. Please send me an actual bill for \$300 minus the commission.

Sincerely yours,

BUE/ek

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From the Desk of

EDITH HALPERT

Goodwin
Pl call Seery
to get painting
with backing care-
fully put back as
regardless



Pl send over
this today
Ret letter

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE (Area) 7-2171

Sept. 30, 1957

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

The Boston Truck Company
is picking up the painting Ave by Ben
Shahn for delivery to your gallery, on
Wednesday, October 2, 1957.

Very truly yours,

Marjorie L. Ellis

Marjorie L. Ellis
Registrar

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THE BUTLER INSTITUTE OF AMERICAN ART



RL 3-1711 • 524 Wick Avenue.
YOUNGSTOWN • OHIO

September 17th, 1957

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

We thank you for your letter of September 11th.

To date I have not heard from Stuart Davis so there is still hope that he is not refusing, but is possibly too busy to answer the letter.

We expect to be in New York about October 15th for a week and will certainly let you know as we both want to see you.

Since we have built a house in Antigua our time has been so occupied that we have not had the opportunity to come to New York as much as we should have liked. We shall try to do better from now on.

Sincerely yours,

Jos. G. Butler,
Director.

JGB:MC

Director: MR. JOS. G. BUTLER

Art's Director: MR. CLYDE SINGER

Trustees: Mrs. HARRY A. BUTLER, President • Mrs. BENJ. L. AGLEN • Mrs. ALBERT J. BAAROT • JUDGE JOHN W. FORD • Mr. JAMES C. EDGES • Mr. Wm. J. HUTCHCOCK
Mrs. KAT LASSEN • Mr. JEROLD S. MEYER • Mr. ALBERT PAMELIA • Mrs. FRED TOO • Mr. JAC. L. WICK, JR.

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C. Sept. 23, 1957

Mr. Robert B. Hale, Curator
American Painting and Sculpture
Metropolitan Museum of Art
Fifth Avenue and 82 Street
New York, N. Y.

Dear Bob:

For the period of October 7th to November 2nd we
have planned an exhibition of ten outstanding
paintings reproduced in color in the latest publi-
cation "New Art in America". Jack Baur is very
pleased with the idea and we hope to help sell the
book during the exhibition.

We have succeeded in obtaining the majority of the
pictures so far and are writing an official letter
to you in the hope of including "Black Iris - 1926"
by O'Keeffe.

While I know you are opening up your American rooms
on October 24th, you have so many O'Keeffe's in your
collection that a little one like this can certainly
be spared. And I know that you are a good guy and
always cooperate with me. Of course we shall take
care of the transportation and insurance as usual
and will give due credit in the catalogue.

Many thanks.

Sincerely yours

RBH:

W. Weiss, Martin L.

407 South Hope Street
Los Angeles 17, California
September 11, 1957

Mrs Edith G Halpert
The Downtown Gallery
32 East 51st Street
New York 22 New York

Dear Mrs Halpert:

The Ben Shahn "Porch" is safe at home, but there seemed to be times when we weren't sure. It had quite a time for itself.

When the Boston Contemporary requested it, they merely said to ship it east. With the aid of Kenneth Ross and Frank Perls we finally concluded that we had to pack it and insure and send it collect. We did.

After the exhibit in Boston, the museum sent it west and it arrived express collect. Naturally, we paid it but wrote to Boston and mentioned that we had. The Boston then wrote back that they had not realized that some of the loans had been returned express collect and they wrote in their letter they were enclosing a check to cover the shipment. However, no check enclosed. So we wrote back and this time Boston managed to accomplish the final last letter.

When Braziller wrote for loan of the drawing, we thought it best to clear with you, as you know from our letter. After hearing from you, we sent the drawing east again. Two weeks ago the lithographer returned the case, and it was so well packed that we hesitated to open. But we did and were a bit surprised to find it contained nothing. No drawing. More correspondence, and while we were in San Francisco it arrived here. This morning we unpacked it and feel like the parents of the prodigal child.

Our trip to San Francisco was our first vacation in over two years, and the main excuse for going was to see the Stuart Davis show. It was handsomely displayed. The museum had just hung the Hans Hoffman retrospective, but the Stuart Davis had far more glow and depth. Gervy was enthusiastic about the Davis Show.

In our last letter to you we mentioned that we had become interested in drawings, but as it was near your vacation, we hesitated about asking you to send any small ones. We would like to trouble you now, and if you have a drawing that you think would travel west, we would be eager to see it.

On our way back from San Francisco, we stopped at Santa Barbara to see the Pacific Biennial. They seem to be painting a lot better out here, and there was one definite aspect about it. The artists have left abstraction.

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September 25, 1947

Mr. William Tisch
577 Sketch Place
Ridgefield, New Jersey

Dear Will:

Now that we have reopened the gallery after the long summer vacation, I am clearing my "follow-up files" and find your letter of June 24.

What decision have you reached about the Fascia?
Won't you please let me know.

Sincerely yours,

ESB/hto

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was published 50 years after the date of sale.

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however, and the form, a tremendous success. Incidentally, I have been catching hell ever since about my attack on the museum, and am very pleased that this attack is bringing some very interesting results in the near future.

And may I congratulate you on the swell job you are doing.

My best regards,

EGH/lte

MIDDLEBURY COLLEGE
MIDDLEBURY
VERMONT

FLANDERS BALLAD COLLECTION
CARR HALL

September 5, 1957.

The Downtown Gallery,
32 East 51st Street
New York, N. Y.

Dear Sir:

Will you please advise me of the value of a
watercolor by Charles Demuth? Subject is
calla lilies.

I shall appreciate your help.

Sincerely,

Marguerite Olney

Marguerite Olney, [Miss]
Ballad Collection
Carr Hall
Middlebury College
Middlebury, Vermont.

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WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191
Cable address: WADATH

September 27, 1957

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Edith:

Thanks very much for your letter. I believe we will arrange with the Boston Trucking Company to send the picture along to you, but our Registrar will notify you about this.

In regard to insurance, we will place the insurance and bill you for the premium. The show sounds like a good one and I look forward to seeing it.

I am so snowed under with our "Connecticut Collects" show that I probably won't get to New York until after the opening on October 4th. I shall drop you a line ahead of time however when I get some free time on my calendar so that we can look over the Folk Art material.

With all good wishes,

Very sincerely yours,

Charlie

C. C. Cunningham
Director

CCC:eg

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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September 9, 1957

Mr. William H. Lane
P. O. Box 150
Holman Street
Lancaster, Mass.

Dear Bill:

Stuart Davis has phoned me two or three times to ascertain whether his painting "U. N." will be available for the exhibition at the Whitney Museum. You know how strongly he feels about the picture, and I know how terribly disappointed he would be with its omission from the show. Since - according to a recent telegram - the Worcester Exhibition closes on the 16th and the deadline for receiving is the 15th, can you think of any means of sending it down via Boston track, or whatever. Incidentally, we hope that you will be with us on the 15th, at our first party of the season. This one is given for Mitch Siporin. There will be no jazz band, but it should be great fun.

And so I shall see you in Worcester on Saturday. Best regards.

Sincerely yours,

RHM/hts

copy sent to: Mr. John R. H. Banr

September 20, 1957

Chase Manhattan Bank
Rockefeller Center Branch
49th Street & Rockefeller Plaza
New York, N. Y.

Gentlemen:

Will you kindly stop payment on check #4487
dated September 13, 1957 and payable to
T. Melodia. This check is on my personal
account.

Sincerely yours

MM:la

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 24, 1957

Mr. Douglas F. Thornejo
1445 Edgemoor Road
St. Paul 16, Minnesota

Dear Mr. Thornejo:

I am so sorry that there has been so long a delay, but the photographer did not return from his vacation until a few days ago, and therefore did not deliver the prints we had ordered.

These are being sent to you within the next two days. Meanwhile, we have set aside the pictures you were considering, and have not shown them to any visitors.

As soon as you receive the photographs, won't you please let us know your decision.

Sincerely yours,

DMH/hac

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER • SAN FRANCISCO 2, CALIFORNIA • HENLOCK 1-2040

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RANSOM M. COOK, Treasurer
GRACE L. McCANN MORLEY, Director

September 25, 1957

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Will these photostats of articles here on the Stuart Davis show serve your purpose? It was a very handsome show, indeed, and looked exceedingly well in our galleries. I thought you and Stuart Davis might like to have a view of the gallery as it was installed here, and I send it along with the clippings by separate package.

Our visitors liked the exhibition immensely, and it had a very good reception, indeed. Art schools, of which there are many here either independent or departments in colleges and universities, were running summer sessions while the show was on and, of course, there is always a great flow of visitors interested in art during the tourist season.

Thank you for urging me to visit the Gallery. I shall certainly do so. I shall have a very real reason to see what your artist group has been doing recently and shall want your help in a way that I hope will please you.

All good wishes,

Sincerely,



Grace L. McCann Morley
Director

*x going under
reprints soon*

GLMM:pl

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 7, 1957

Mr. Theodore D. Tausig
120 Wall Street
New York 5, New York

Dear Ted:

Believe it or not, I spent a great deal of time going over both the Contemporary and the Folk Art insurance figures and have arrived at a completely revised list. However, as I told you previously, we sent out over a hundred paintings belonging to the gallery, for exhibition at Penn State University, over a period of more than a year, and they will not be returned to the gallery until some time in October. Also, I sold a huge collection of Folk Art in the high price range, which kept our figures down in both departments. In addition, we have just added to our storage space in the warehouse, and as of October you will get the completely revised figures of what is left.

Sincerely yours,

RCH/btc

September 20, 1967

Mr. Albert Christ-Janer:
The Pennsylvania State University
University Park, Pennsylvania

Dear Mr. Christ-Janer:

As you will see by the papers, we opened our first exhibition this week, and up to this moment, I have been running around in concentric circles. As a matter of fact, I might call this the story of my life.

Harrie Prier of the American Federation, is going out of his mind because the Siperin has not been received as yet. Will you please tell me when it was shipped so that I may give him some idea, when he may expect it.

I hope you plan to be in town shortly to see Virginia, and that we can get together for a nice quiet gabby evening. My best to you.

Sincerely yours,

RCH/lee

not to publishing information regarding sales transactions. searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

September 19, 1957

Mr. Spencer M. Cowan
6 Hilliard St.
Cambridge, Mass.

Dear Spencer:

Never was I more chagrined than when I discovered your sudden absence from the scene, and subsequently could not locate you at either the Waldorf nor the Ambassador Hotels, in the hope of spending some time with you and Dusty - particularly since you were so swell as to make the special trip for the opening. You sure managed to evaporate.

These openings, as you know, are rather mad affairs, and I always expect to have my close friends stay beyond the people who require or demand attention during the party. There were several people I wanted you to meet, and furthermore hoped that you would join us at dinner and have some un-gallery-like fun. In any event, I am writing to tell you how sorry I am that I saw so little of both Dusty and you, and hope that we can get together quietly in the very near future.

Sincerely yours,

RMH/mac

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE PENNSYLVANIA STATE UNIVERSITY
UNIVERSITY PARK, PENNSYLVANIA

SCHOOL OF THE ARTS
MUSIC ART THEATRE
OFFICE OF THE DIRECTOR

September 17, 1957

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Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Could you please give us information now about the various Zorach sculptures available to us, within our range, so that our committee can make its final selection? I think when I was in your office last we made certain conclusive selections and you said you would find out possibilities.

Pretty soon Stuart Frost and I will be in to return some of your paintings and pick up some new ones. Virginia and I will be in also and she will begin to work at the library on our book.

The main thing now is to get the Zorach matter settled. With love to you from the Christ-Janer's. As always,

Yours faithfully,


Albert Christ-Janer



THE LIBRARY OF CONGRESS

WASHINGTON 25, D. C.

ADMINISTRATIVE DEPARTMENT

September 27, 1957

Dear Mr. Allen:

I have at hand your letter of September 24 regarding the preservation of some newspaper clippings.

Here in the Library and in several institutions where the preservation of paper records is undertaken on a large scale, the process of lamination is used. In this method of preservation both sides of the document are simultaneously impregnated with foils of cellulose acetate under fixed conditions of heat and pressure. This is accomplished on equipment especially designed for the purpose. Treatment of paper records by this process, including the deacidification of them in alkaline solutions prior to lamination, increases resistance to deterioration and attacks by insects and molds, while they still retain their original flexibility and legibility.

A source of lamination service outside the Library is Mrs. Clifton Moss, c/o Hall of Records, Annapolis, Maryland.

Very truly yours,

Alvin W. Kremer
Alvin W. Kremer
Keeper of the Collections

Mr. L. A. Allen
The Downtown Gallery
32 East 51 Street
New York 22, New York

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.

GENERAL INSURANCE
LIFE INSURANCE

WHITEHALL 3-6169

September 10, 1957

The Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Gentlemen:

Enclosed please find Workmen's Compensation Policy # C-18958 of the Home Indemnity Company written for the account of "Downtown Gallery, Inc. and/or Edith G. Halpert d/b/a The American Folk Art Gallery and 32 East 51st Street Corporation." The policy is written in connection with employees at 32 East 51st Street, New York.

This contract is written for a period of one year from October 17, 1957 in renewal of similar insurance expiring on that date.

Very truly yours,

Theodore D. Taussig

Per R. K.

Theodore D. Taussig

TDT:rk
encl.

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September 3, 1957

J. Blais de Sibour & Company
1700 Eye Street N. W.
Washington 6, D. C.

Gentlemen:

The "Bust of Indian" was purchased by Mrs.
L. Corrin Strong and therefore the insurance
is entirely her responsibility.

Sincerely yours

The Kemper Investment Company

COMMERCE BUILDING
KANSAS CITY, MISSOURI

September 13, 1957

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Finally the plans have been drawn for the beautification of the Northside Redevelopment project which my brother has been heading up. You will see that traffic will come up the big Freeway going through the City into Main Street. You are entering the project at Ninth Street, where there will be a harrow park that leads through for three blocks. On the right, going North, is the new American Telephone and Telegraph Building and between the row of trees will be a place for the piece of sculpture that I talked with you about that we thought Zorach might be commissioned to do.

The enclosed drawing is to scale and therefore Zorach will get an idea of how big the piece should be.

I had suggested a large Head of Man, placed on a large block of some type of stone. This I think should resemble the countenance of David Woods Kemper who was killed in the Po push in Italy.

As this is a civic project they feel that something should be done for around \$7,500.00, that to include the head and the base.

If you care to have photographs of David Woods Kemper, let me know but I thought maybe Zorach could make up a sketch or two to give them some idea of what he would execute.

Mr. Wheeler Williams has been suggested also as a sculptor, but I feel that Zorach's work would be much more important in this commanding site.

Let me hear from you when you have thought this over.

Sincerely yours

Bill.

or to publishing information regarding sales transactions,
architects are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
dealer is living, it can be assumed that the information
has been published 60 years after the date of sale.

THE PRINT CLUB
GRAPHIC WORKSHOP AND GALLERY
1614 LEXIMER STREET
PHILADELPHIA 3

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MRS. LLOYD P. WELLS
MRS. ALLEN WOODRUFF

13 September 1957

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York City 22, NY

Dear Mrs. Halpert:

Thank you for your letter. We
would like very much to have the Stuart Davis
prints.

With best wishes,

Sincerely yours,

Bertha von Moschizsker
Bertha von Moschizsker
Director

Bv: D

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LATANE' TEMPLE
DIBOLL, TEXAS

September 23, 1957

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mr. John Clacey of Rehn has referred me to you as
Ben Shahn's agent.

I would be pleased to know what work of his is avail-
able and at what prices.

Thank you.

Very truly yours,



LT:ap

cc - Mr. John Clacey

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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September 19, 1957

Mr. W. A. Gumbert
R & G Furniture Co.
116-124 Main Street
Evansville 8, Indiana

Dear Mr. Gumbert:

We have just reopened the gallery, after the long summer vacation, and I have had an opportunity to discuss your correspondence with Charles Shaefer.

He too recalls that he received \$800.00 for the painting, less our commission, and agreed that the price we could obtain at this time would be about \$1,000. This being the case, we still that \$800.00 is a fair figure and in view of the fact that not only are we entitled to a sales commission, which as I wrote originally, is customarily 25%, but we also pay the artist a royalty whenever a picture is re-sold. Because Mr. Shaefer is unhappy about the fact that you are not pleased with the picture, he is willing to waive half of his royalty, as we are willing to reduce our sales commission to only 10%.

Thus, the best I can possibly do would be \$800.00 net. If this interests you, you may send the picture to us immediately, and a check will be mailed to you upon receipt.

Thank you for your courtesy.

Very

Sincerely yours,

RGM/his

32 East 51st St.
New York City 22, N.Y.

[Sept. 20, 1957]

Dear Mrs. Halpert:

You may remember I was in your gallery in June looking over possibilities for our October exhibition Contemporary Paintings for Collectors. At that time I asked for a Meigs (you were showing two) and I thought them both terrific. You said you would send us down some things, but for clarifying my own mind could I list them again as I understood you to take them down.

✓ O'Keefe
✓ Shahn *Harpie 900.* (only one work from each artist)
Davis *Concrete 60. 800*
Kuniyoshi
&
Meigs *Eastern Shore 550.*

I believe there were to be five in all. I wish we could ask for more, but our poor battered budget won't take it. We are asking Budworths to make their pick ups on or about the 15th September, and they will return the paintings at the conclusion of the exhibition.

The Art Association will pay shipping expenses and insure the paintings at their cost valuation on a wall to wall basis. The exhibition opens on Monday evening October 7th and closes Sunday evening November 3rd. We cannot guarantee a sale, but we are always hopeful; at any event the Center takes no commission on sales.

Could you let us have a glossy photograph of each of the artists you send us. We will return them at the conclusion of the exhibition, also some biographical material. We plan to mount both in conjunction to the artist's painting. We wanted to keep the price range about \$500 - \$1000. but the pictures should be intended for a home . . . not a museum type painting. But don't hesitate to go to \$1500 in order to find something extra nice.

Yours sincerely,

Henry B. Caldwell
Henry B. Caldwell
Director

*Amherst College
Wadsworth Atheneum*

[Dallas Mus. 7-18-57]

— Ben Shahn

~~Stuart Davis~~

44/08

— Dove

— John Marin

— Rattner

~~Horton Crawford~~

— Webber ("Sculptress")

Payee's 2400. —

Arrangement 1944 3642 7400
#24/23 Bar Harbor Mr. Dier
53/04 Eve. Raudsper 3000 7500

3000

✓ 487

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 27, 1957

Mr. W. Stritzler
328 West Dudley
Westfield, New Jersey

Dear Mr. Stritzler:

This morning, Lawrence Allen mentioned that both you and Mrs. Stritzler were here yesterday, and I am writing to tell you how awfully sorry I am to have missed you.

It was one of those afternoons with three clients from California, Massachusetts and Iowa, were here simultaneously, and respectively gave me a very busy hour or so, and I was completely unaware of any other presence.

I do hope that Mrs. Stritzler and you will be in again shortly when I will have the pleasure of chatting with you. My best regards.

Sincerely yours,

EGH/htc

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

A. C. A. Gallery	63 East 57 Street
Avant Garde Gallery	166 Lexington Avenue
Babcock Gallery	805 Madison Avenue
Barone Gallery	1018 Madison Avenue
Borgenicht	1018 Madison Avenue
Duveen-Graham Gallery	1014 Madison Avenue
Eggleston Gallery	969 Madison
Feigl	601 Madison
Gallery "G"	200 East 59 Street
Grand Central Galleries	15 Vanderbilt Avenue
Grand Central Moderns	1018 Madison Avenue
Heller Gallery	63 East 57 Street
James Gallery	70 East 57 Street
Kennedy Gallery	785 Fifth Avenue
Knoedler	14 East 57 Street
Kootz Gallery	1018 Madison Avenue
Kottler Gallery	3 East 65 Street
Kraushaar Gallery	1055 Madison Avenue
Midtown Gallery	17 East 57 Street
Passedoit Gallery	121 East 57 Street
Peridot	820 Madison Avenue (sculpture)
Petite Gallery	129 West 56 Street
Poindexter Gallery	21 West 56 Street
Stable Gallery	924 Seventh Avenue
Terrain Gallery	20 West 16 Street
Willard Gallery	23 West 56 Street
Zabriskie Gallery	32 East 65 Street
Barzansky Gallery	1017 Madison
Milch Gallery	55 East 57 Street
Rehn Gallery	683 Fifth Avenue
Downtown Gallery	32 East 51 Street

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September 1, 1957

Miss Barbara Alpert

Dear Miss Alpert:

I cannot tell you how sorry I am that your letter was not answered earlier. As you may know, the gallery closes for the summer months and I have just returned for our opening next week.

The Marin etching we sent you is one of a large edition, printed in London from a plate etched directly by John Marin. This incidentally, was the last print of his career - and because of the larger quantity than the early examples it was priced at so low a figure.

None of these are signed by him but the name appears on the plate.

I hope that this answers your query.

Sincerely yours,

EGM/htc

September 20, 1957

Mrs. Allen Kander
3550 Wilhamsburg Lane, N. W.
Washington 8, D. C.

Dear Mrs. Kander:

Because we had not represented Sloan as exclusive agents, we have incomplete records of his exhibitions, etc. However, since you will find even the following of some interest, I am listing whatever data I have been able to locate in connection with "Corpus Christi, Santa Fe" by John Sloan.

Exhibited in the Retrospective John Sloan Exhibition at the Whitney Museum of American Art from January 10 to March 2, 1952

The Corcoran Gallery of Art - Washington
March 16 to April 20, 1953

Toledo Museum of Art - May 4 to June 8, 1952
(The reproduction appears on page 52 of the catalogue issued in connection with this important exhibition.)

When you get around to any of the artists whose names are listed below on our letterhead, I shall be much more helpful, as we have very complete records of all exhibitions, publications, etc., on these artists who have been with us for twenty seven years or more.

Sincerely, I look forward to seeing you and Mr. Kander when you are next in New York.

Sincerely yours

WGLa

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 23, 1937

Mr. Alfred H. Barr, Jr.,
Director of Museum Collection
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Alfred:

Once again we are in the position of asking for the loan of a painting and I hope that the time is opportune.

For the period of October 7th to November 2nd we are planning an exhibition comprising ten paintings among those reproduced in color in "New Art in America". The matter was discussed with Jack Bear who likes the arrangement and we hope to sell a number of the books during the course of the show. Naturally we have concentrated on the artists associated with this gallery.

The painting I am eager to borrow from the Museum is the Spender entitled "In Fairmont". Needless to say I shall be most grateful for your cooperation.

We shall of course take care of the transportation and the insurance, crediting the picture to the museum in the catalogue. Thus we have been fortunate with our out of town museums and collector requests whom we were obliged to telephone in view of the limited time before the opening.

I look forward to an affirmative answer.

Sincerely yours

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

September 17, 1957

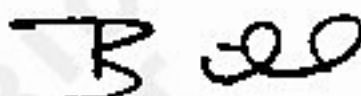
Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I look forward to seeing you on Monday, around 10:30. Mrs. Rattner called me and said ~~that~~ they expected to come on for the opening. I hope you will be able to be here too.

Mrs. Rattner brought up the matter of loans from private collections. So I explained to her that with our very limited budget we would be unable to borrow from collectors, etc., since that would involve us in the expense of picking up scattered works, or in packing and crating and express charges which we cannot cope with. I told her that in the event she knew one or two collectors so intimately that they were willing to bring to your Gallery at their own expense works for the show, and you were willing to let them do it, that it would constitute no problem. I expect, however, we will find that there is quite sufficient recent work to make this no problem.

Sincerely yours,



Director

HWW/arf

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September 24, 1957

Mr. Philip L. Goodwin
2 East 70 Street
New York, New York

Dear Mr. Goodwin:

Thanks for the photograph of the Dove painting "Sails".

I telephoned your secretary this morning to ascertain whether we could borrow the painting for about an hour to check with some early records describing color etc. For the large retrospective exhibition now being organized by Fred Wight of U. C. L. A. we are trying to compare the actual pictures with the written descriptions, all referring to the first two exhibitions held of Dove's work. One at SSI and the other at the Thuermer Gallery in Chicago - both in 1912. This is very important for documentary reasons and we shall be most grateful if you will extend this courtesy to us. Our man can pick up the picture at any time convenient to you and will return it within an hour.

I hope to see you in the very near future.

Sincerely yours,

Anderson Ball

Feb 1 1922 to 16

ECM/hic

Wm T
Jale
Whitney

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



COE COLLEGE

CEDAR RAPIDS • IOWA

PUBLIC RELATIONS • NEWS SERVICE

September 10, 1957

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Recently we received a bill from The House of Heydenryk, 141 West 54th Street, for replacing the glass in the Georgia O'Keefe painting which was broken in transit for our Fine Arts Festival last March.

The bill was a little startling. It amounted to \$48.31 including two items that puzzle me.

- | | |
|--|---------|
| (1) "1 - New Plexiglass fitted to your Georgia O'Keefe painting" | \$31.85 |
| (2) The insurance charges | 6.50 |

The remainder of the bill was for fitting time, pick up and delivery. My question is this. As I remember the picture was covered simply by regular glass and the replacement is apparently plexiglass which undoubtedly accounts for the rather high figure. Are the insurance charges those the framemakers had to pay while the painting was in their possession?

The college is certainly willing to pay for replacing the glass, but being by necessity careful "budget-watchers" the plexiglass item was a surprise. Could you check into this matter and let me hear from you?

Mr. Elliott is still hospitalized but is making gradual improvement. They are making plans to take him home within the next month or so.

I was saddened to hear of the death of Sidney Berkowitz. He was always a very good friend of the college, a man of good sense and taste.

I hope to be in New York sometime this Fall and will certainly stop by to pay my regards.

Sincerely,

Richard D. Pinney, Vice President
In Charge of Public Relations

RDP:mo

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New Trends in Painting: 'Wild' But Provocative

A long, hard look—and one equally stimulating and exhausting—at the major American trends in painting since 1945 is provided in the comprehensive survey of 146 pictures assembled by Stanton Catlin at Minneapolis Institute of Arts.

The show's unique value is that it sums up, as no previous exhibition has done here or elsewhere, the new aims and experiments which have furiously propelled American painting along untrod paths in recent years and cut it loose, in large measure, from foreign models.

Its surging vitality, its aggressive and often obsessive character, explain both the stimulus and exhaustion the show produces. So many private and disparate worlds requiring spectators' patience and orientation, so much paint flung wildly or dabbed cryptically, so many "fighting" canvases make something equivalent to a seven-ring circus in their demands on attention.

The range is wide and explores depersonalized serenity (Barnett Newman's huge rectangle of red with five thin verticals), mystic views of the animal world (Morris Graves), violent action (William Brown's "Screamage"), withdrawn and almost invisible doodling (Mark Tobey's spider-web designs)—to name only a few of the modes and moods to be inspected.

Abstract expressionism is liberally represented, as is also "action" painting, where the picture is not so much a picture or reflection of something else as it is an act in itself. Willem de Kooning's compulsive stabs and slashes are a far cry, for example, from the Japanese Kenzo Okada's gentle, grayed patterns which seemed based on philosophical composure. Raymond Parker's bright, throbbing patches where the color seems to have its own

personality say something about the joy of color that Franz Kline has rejected in his brutal jabs of black on white.

Many spectators will develop resistance to this or that painting, and certainly it is no more necessary to like or dislike all the pictures here than in any other kind of show. My own particular resistance is toward pictures illustrating what might be called "the decline of the image," where composition is weak or non-existent, and the surface of the picture is merely irritated.

Where there is little or nothing in the way of shapes to look at, or where texture or emotion-driven strokes are the only contribution, one may ask not only Why, but Whither? In all the trends represented here, there may be one or two bellbent toward negation, or toward a kind of catalepsy where one is only fascinated by one's own brush stroke.

I must say that the exhibition as a whole has strong and sustained impact, and that Catlin, the Institute's new curator of American painting, has shrewdly brought into sharp focus every recent and current style with outstanding examples. I must admit, too, that some of my earlier prejudices are softening a bit, that Jackson Pollock's dribble painting has acquired a meaning and beauty all its own, that Kline's savage blacks-on-whites hit you like scotch-on-the-rocks, that you can lose yourself in Tobey's secret networks of lines.

Two Twin Cities artists—Cameron Booth and Patrick Dinon—are represented by important work. The show continues all summer.

THE MINNEAPOLIS STAR

into which has been incorporated the Minneapolis Journal

SUBSCRIPTION RATES BY MAIL

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Evening Star 30¢ per week
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Evening Star 35¢ per week
Sunday Tribune 25¢ per week

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Catlin

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September 11, 1957

Mr. Charles E. Buckley, Director
The Currier Gallery of Art
192 Orange Street
Manchester, New Hampshire

Dear Mr. Buckley:

It was good to hear from you.

The painting referred to in your letter of September 5th, has been sold and is now in the collection of Mr. Jacob Schulman, whose address is 20 East Boulevard, Glenview, New York. Just as a coincidence, Mr. Schulman dropped into the gallery yesterday, and I told him about your invitation which he accepted gladly. I would suggest, however, that you write to him directly. It is indeed an outstanding example of Bloom's work - in my estimation - and according to our records measures $19\frac{1}{2}$ x $17\frac{1}{2}$ ", and is dated 1957.

Incidentally, we had another recent picture entitled "The Beggar", executed in white ink on red ground, and measuring 20 x $17\frac{1}{2}$ ". Also dated 1957, it was acquired by the Sara Ruby Foundation, in June of 1957. As you probably know, all correspondence to the Ruby Foundation is sent in care of The Whitney Museum. If this picture would be of interest to you, I would suggest that you write to the Foundation and perhaps obtain a photograph of it.

I hope you will be in to see our guest exhibition, which opens next week, and subsequently the Thirty-second Annual Exhibition of new paintings and sculpture by the gallery group. I'll look forward to your visit.

Sincerely yours,

KGM/btc

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September 13, 1957

Mr. Richard D. Pinney, Vice President
In Charge of Public Relations
Coe College
Cedar Rapids, Iowa

Dear Mr. Pinney:

It was nice to hear from you, although the contents of your letter were a bit disturbing.

First, I was most unhappy to hear that Mr. Elliott is still ill, and I certainly hope he will improve rapidly. Please extend my best wishes to him.

Secondly, regarding the O'Keeffe, I shall communicate with Heydenryk immediately to ascertain the difference in price between the Plexiglass and Plate glass, and send you a credit accordingly. Heydenryk always charges insurance fee, as he is held responsible for the painting while it is in his possession.

I look forward to seeing you when you are in New York this fall. My best regards.

Sincerely yours,

ECM/abc

LEONARD M. BROWN, Inc.

TELEPHONES: { 3-4177
3-4178

85 STATE STREET,

SPRINGFIELD-3, MASSACHUSETTS

September 16, 1957

The Downtown Gallery
32 East 51 Street
New York, New York

Gentlemen:

Enclosed, you will find herewith, check for \$50.00 which, according to my records, pays the balance I owe you. Would you be good enough to check my account and advise if the \$100.00 allowance for the damage to the Stuart Davis was credited. If not, I believe you will find my account is paid in full.

Please advise.

Very truly yours,

Leonard M. Brown
LEONARD M. BROWN

LMB:k
Enc.

Representing

RELIANCE INSURANCE COMPANY OF PHILADELPHIA

PROPERTY AND CASUALTY INSURANCE

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-page two-

ten days before the exhibit so that we may properly study them and work out the best possible way to display them.

Business-wise, may I state again my understanding of our arrangements with you--we shall handle the charges for crating and freight to and from New York; (2) on anything we sell, we shall receive 16 2/3% commission; (3) we do carry a Fine Arts Insurance policy which will cover the paintings in transit and at the Galleries; and (4) the exhibit will hang here for at least a month.

It was such a pleasure to meet you and we did appreciate so much your interrupting a busy schedule to cooperate with us in arranging an exhibit for Houstonians who I hope will take advantage of this fine opportunity to add to their collections.

Cordially yours,

Jeanne Shively
Jeanne Shively
Detering Galleries

JZS:rc

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prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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show them to Mr. Sandberg, director of our Municipal Museum. Could you please send them once more, preferably to my private address :

Olympiaplein 17
Amsterdam-Z.


7571 AS continued, continued

If by any chance you come to Europe, you must come and see me in Amsterdam : I shall be delighted to see you again and to show you around. I still keep a very good souvenir of your welcoming me in the Downtown Gallery and I see forward to coming back there !

I will be waiting for your letter and the pictures and hope that together we can arrange a good show of Mr. Elffers' works.

Thanking you once more,

yours truly,

Yours truly,

 (Tossie Salomonson-Keezer)

(Toussie Salomons on-Keezer

and I wish to be able to arrange everything before I go myself to New-York - and I wish to be able to arrange everything before I go myself to New-York - having consulted other galleries; I can be as kind and indicate the way so that ending the presentation, observing them here! Thank you very much for It is a pity that your gallery cannot receive Mr. Bittens' works: I like it about in the gallery!

I did not receive the information, much to my regret for I intend to

A FA?

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September 30, 1957

Dr. Jernayne Macagy, Director
Contemporary Arts Museum
6945 Old Main Street Road
Houston, Texas

Dear Jerry:

We are getting the two sculptures mounted for protection and I am now enclosing our consignment list, giving the selling prices and insurance valuations.

I am delighted that you like the sculpture which incidentally, is getting awfully, awfully scarce. We were fortunate in entering the field as the first dealers in Folk Art, and are still holding on to some of our gems.

Would you be good enough to return the other photographs for our records.

I look forward to seeing you in November.

Sincerely yours

MMH:

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES STREET
PITTSBURGH 13, PENNSYLVANIA
Mayflower 1-7300

GORDON BAILLY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

September 4, 1957

M
Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We plan to hold in connection with the next International a retrospective show of paintings exhibited in previous Internationals, going back to the first one in 1896. The exhibit will consist of the better works, not necessarily the prize-winners.

Stamper
?
I wonder if you might be able to provide me with information regarding the ownership of three John Marin paintings. The first (the one we desire most) is "The Beach, Ostend," which was in our 1908 exhibition. In 1938 we had "Sea with Red Sky," and the following year, "The Sea-Cape Split, Maine, 1938." Any help you may be able to give us will be most gratefully received.

Thanking you for your kind assistance,

Sincerely yours,

Markus
Assistant Director

A:R

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



WHITNEY MUSEUM OF AMERICAN ART

22 WEST 64th ST. • NEW YORK 19 • COLUMBUS 5-5300

GERTRUDE V. WHITNEY, *FOUNDER*

FLORA WHITNEY MILLER, *PRESIDENT*

September 25, 1957

HERMON MORE
Director

LLOYD GOODRICH
Associate Director

JOHN J. H. BAUR
Curator

ROSALIND IRVINE
Associate Curator

MARGARET McKELLAR,
Executive Secretary

Mrs. Edith G. Halpert, *Director*
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

We shall be glad to lend our painting, Architectural Cadences, by Charles Sheeler to your exhibition to be held in conjunction with the publication of NEW ART IN AMERICA from October 7 to November 2.

Whatever trouble has been involved in the separate opening of the Stuart Davis show we are glad to assume if it pleased Stuart, for we have always felt very close to him, and as you know our first consideration is for the best interest of artists. Perhaps the postponement was fortunate as the shipment from San Francisco was delayed in transit, and we would have had an almost impossible task to adequately install the show for the September 24th opening.

We are most grateful to you for your generous contribution to the geniality of the party on October 3rd.

Sincerely,

Director

HM:m

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THE AMERICAN FEDERATION OF ARTS

1083 FIFTH AVENUE • NEW YORK 28 • NEW YORK • SACRAMENTO 2-2482

THE DIRECTOR'S OFFICE

September 12, 1957

Mrs. Blith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Blith:

After my phone call to you the other day about the O'Keeffe, we have had several conferences and have decided that we simply have to use the painting belonging to Stephen Stone which was originally requested for the exhibition, THE AMERICAN VISION. Even though we would prefer the painting in your gallery, the Stone picture was Mr. Elliott's first choice in the beginning and arrangements had gone so far that we could not change them at this late date.

I do appreciate your willingness to lend the O'Keeffe in your gallery and I regret that we cannot use it in the exhibition. I am sure you will understand our predicament. Thanks again for your never-failing cooperation.

Best regards.

Yours sincerely,

Harris K. Prior
Director

HKP:lm

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JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

September 5, 1957

Dear Edith:

You must know that I thought of you often during the vacation period--even stopped in and looked your place over while in the midst of being repainted.

I expect to be in New York some time next week and I would be most happy to stop by and look at the paintings by Siporin. Many thanks for thinking of me.

From the indications, you should have a big opening success for the coming season.

With kindest regards, I am

Sincerely,



Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

rior to publicizing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

September 19, 1957

Mr. Hugh Brown
637 N. Park
Shawnee, Oklahoma.

Dear Mr. Brown:

We have just reopened the gallery and in going through our exhibition plans for the season, I find that it will be impossible to supply any material between September and December, but I shall be delighted to cooperate with you during the spring months of February to June.

We do not arrange traveling exhibitions, but from time to time, organize special exhibitions for a specific locale. If you will advise me what type of exhibition would interest you most, I shall communicate with you further.

Sincerely yours,

RCH/ste

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September 18, 1937

Mr. Edwin C. Wilson
512 F Street, N.W.
Washington 7, D. C.

Dear Mr. Wilson:

It was so nice to hear from you, and I
look forward to your visit early in
October.

Sincerely yours,

EW/hae

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searchers are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

2475 LAKE STREET
LINCOLN 2, NEBRASKA

24 Sept.

Mrs Edith Halpert
Downtown Gallery
New York City

Dear Mrs. Halpert:

We returned to
Lincoln on Sunday — and our
first thought is of The John Marin
we selected in May. We should
like to have it sent to us
in Lincoln at The above address.

Remembering your last words:
'Buy American' we made no purchases
abroad this trip! Hope you had
a pleasant summer —

Most sincerely,

Sarah L. Woods

(Mrs Thomas C.)

September 19, 1957

Mr. Tom Slick
Sunett Building
San Antonio 5, Texas

Dear Mr. Slick:

Much to my regret, I found no outstanding account in your name and am very eager to see you in our debit column. As you may recall, you sent your check for the amount represented in the note, and I mailed the latter to you promptly upon receipt of the check.

It will be so nice to see you again when you come to New York. My very best regards.

Sincerely yours,

RMH/244

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

HARRY FLOOD BYRD, VA., CHAIRMAN
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FRANK CARLSON, KANS.
WALLACE F. BOWEN, UTAH
WILLIAM E. JENNIFER, WYO.
ELIZABETH B. SPRINGER, CHIEF CLERK

United States Senate

COMMITTEE ON FINANCE

September 9, 1957

Miss Edith G. Halpert
32 East 51st Street
New York, New York

My dear Miss Halpert:

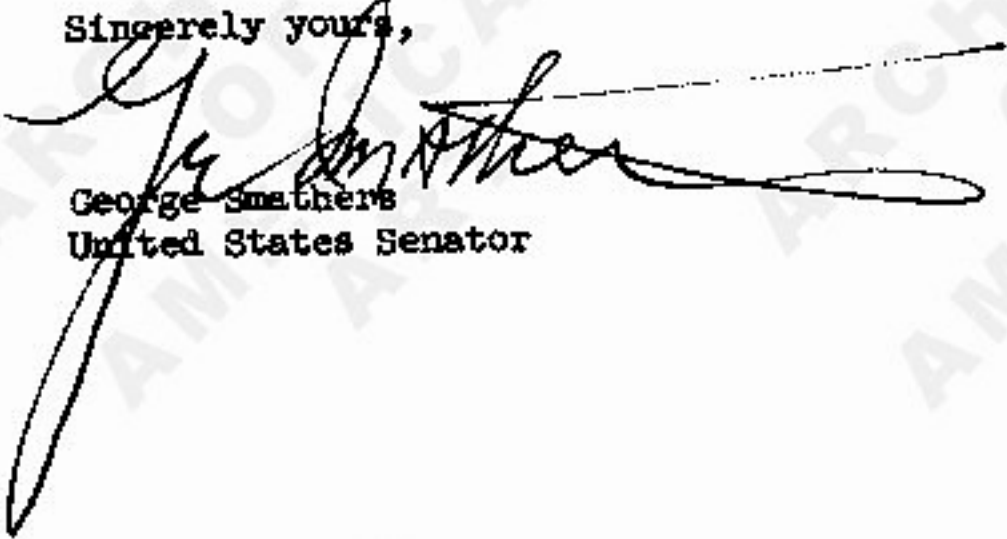
Thank you for your telegram of August 27, signed also by Messrs. John Marin, Jr., Charles Sheeler and Karl Zerbe, in which you express approval of my introduction of legislation to prohibit the issuance of a license for a radio or television broadcasting station to any person or corporation engaged directly or indirectly, or who has any interest in publishing music or of manufacturing or selling musical recordings.

I am of the firm conviction that this legislation is in the public interest and my only objective is to insure that such interest is fully protected.

It was good of you to send me this encouraging message and, in the belief that they will be of interest to you, I am enclosing copy of my speech on the Senate Floor together with copy of the bill. I feel certain that considerable progress will be made and that the objective sought will be attained.

With best wishes and again thanking you, I am

Sincerely yours,


George A. Smathers
United States Senator

GS:ec

rior to publishing information regarding sales transactions, creators are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Sept. 13, 1957

Mr. John Saur, Curator
Whitney Museum
24 West 54th Street
New York

Dear Mr. Saur:

The painting "Sea Rocks" by Abraham Rattner selected by you for your Exhibition in January has been sold, but I am quite certain the new owner will lend to your Show.

The owner is Mr. Samuel Silverman
95 West 195th Street
New York City

Unfortunately, the picture was not photographed before its departure from the Gallery. I do not believe our photographer, Oliver Baker, will go that far. If Mr. Silverman accepts your request; the alternative would be for us to send someone up and borrow the painting for a day. We are hard pressed to have our man spend that amount of time.

I hope I am not sounding like the broken record.

Trust you had a fine Summer.

Sincerely yours

John Marin, Jr.

for publishing information regarding sales transactions, dealers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

MURED INCORPORATED

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DANBURY, CONNECTICUT

Phone 3-4028



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Custom Built Cabinets

Custom Home Music Systems

Custom Public Address Systems

Sound Engineering Service

Sept. 21, 1957

Mrs. Edith G. Halpert
32 East 51 St.
New York 22, N.Y.

Dear Mrs. Halpert,

I am sorry to have been so long in answering your letter, but we have been very busy negotiating with several companies who have shown an interest in using our amplifier. One of these seems very likely to take it, and I don't feel that I am in any position right now to make any commitments for Home Service. As you probably realize, I am hoping the High Fidelity business will grow to a point where I can give up Home Service completely. At the moment the future looks excellent and I don't want to say that I can take care of your house and then find that in the middle of winter I can't do it. I am also working with the new FM station, W G H F, in Brookfield which is taking a lot of time, so you can see that along with the Home Service work I have already contracted for, I can't take on any more.

Sincerely yours,

Farnam S. Underhill

Farnam S. Underhill
Sandy Hook, Conn.

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R & G FURNITURE CO.

PHONE HA 2-1101

AT THE SIGN OF THE



ROCKER

116-124 MAIN STREET
EVANSVILLE 8, INDIANA

September 30, 1957

The Downtown Gallery
32 E. 51 st. St.
New York 22, N. Y.

Attention: Miss Edith Helpert

Dear Miss Helpert:

Thanks for yours of September 19th. You are most considerate and I do appreciate it. Maybe I will change my mind before your show but I don't feel that I want less than \$1500 for this picture. I really consider Mr. Sheeler one of our top artists, and I would expect the demand for his work to improve in sales value during the time I have had it. I would say that if a public museum offered such a price I might consider, but for a private collector who buys with his eye on an investment in mind I feel differently.

When is the Sheeler show? We might think up some solution before then.

Yours truly,

THE R & G FURNITURE COMPANY

Bill Gumberts
W. A. Gumberts

WAG:jaa

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 11, 1967

Dr. Morley, Director
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco, 2, California

Dear Dr. Morley:

As you probably know, we maintain as complete a file as possible on each of our artists. I am therefore writing to ascertain whether you have duplicate clippings in relation to the Stuart Davis Exhibition held at your museum through September 8th. And if so, whether we may have them for our record book.

Naturally, I am very much interested in knowing how the exhibition was received, and whether you were pleased with it.

I hope to see you at the gallery during the current season, and especially so, when we open our Thirty-second Anniversary Exhibition early in October.

My best regards.

Sincerely yours,

EMH/mcc

for Marsh. Consequently, also, it seems reasonable to suppose that the work included paintings of the two previous years, during which he devoted a good deal of his time to painting. In addition, all the references in all the clippings, that the pictures shown were abstractions, and I can see no reason why any doubt should be cast on the fact that they were painted during 1910 and 1911, to get into the next exhibition. As you know, he was still working steadily at his illustration, while he devoted all his spare time to painting, he could not have produced that huge quantity for two large exhibitions, unless the two years were involved.

The gallery is opening officially on Monday, and it has been a mighty hectic period in preparation. Therefore, do forgive me for being lax. I shall write you soon again. My very best regards.

His paintings from 1910 and throughout his lifetime. These, the title "Nature Symbolized" which included a good many of that period based on these nature studies, and others, and there- impressed him to such a degree, that many of his paintings of 1909, the latterly collection and especially the wing colors. These agent at the Museum of Natural History in 1908 and 1910, studying especially, referring to his nature study, including such time- times he had with his father as a young boy, and many times ad- should be retained under consideration. Still remember conversations- and the paintings that have been exhibited under specific labels, this early picture, but was very handsome. I had his information slightly of the latter, and carried on from elsewhere his last days which appear in these oils. Evidently, these oils were painted 1910, and preceded the pastels, some of which were painted before the romancers distinctly that nearly group of oils we have were at time with Mrs. Howe, regarding the custody of the pictures. He I had a long talk with Will Howe, who at that time was a big

The most important factor considered is that there have been two or three missions running simultaneously in Paris - one at St. Etienne, and the other at the Thiers Gallery in Chicago. Both of these were very successful. Therefore, it seems reasonable that he could not have completed so large a number of paintings during the month of January in order to get them ready for a February showing and

THE CURRIER GALLERY OF ART

192 ORANGE STREET

MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY

DIRECTOR

September 13, 1957

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you ever so much for your letter. I have just written to Mr. Schulman, as you suggested. We may also request the Roby Foundation drawing.

Hope to pay you a visit while your exhibition is in progress.

Sincerely yours,

Charles E. Buckley

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September 19, 1957

Mr. Robert F. McGregor
Washington Cathedral
Mount Saint Alban
Washington 16, D. C.

Dear Mr. McGregor:

Mrs. Rattner has turned over to me your letter of June 24, in connection with the exhibition entitled "Religion and Man".

I am writing to advise you that we shall have available for this occasion, his triptych entitled "Valley of Dry Bones". If you will be good enough to mail me the necessary form, I shall fill in the relevant data, and shall return it to you very promptly. If photographs are necessary, will you please advise me, as we shall have to have these made, in view of the fact that the Rattners do not have the negatives in their possession.

I look forward to hearing from you.

Sincerely yours,

RMH/htc

Prior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 25, 1957

Mr. J. E. Hanna, Buyer
Picture Galleries
The J.L. Hudson Co.
Detroit 26, Michigan

Dear Mr. Hanna:

Since the gallery did not reopen until last week,
there was a delay in our reply.

It was good to hear from you after these many years.
However, I am sorry that we cannot accommodate you.
There are no large color reproductions of "Sun, Isles
and Sea". I believe Raymond and Raymond has other
subjects somewhat similar in character, which are
still available.

When you are next in New York, I hope you will drop
in to say hello.

Sincerely yours,

SEN/hac

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ORLEANS 2-6364

Sept 9th 1947
CORNWALL
CONNECTICUT

Mrs. Halpert
The Downtown Gallery
32 E. 51
New York 22

Dear Mrs. Halpert

I think you are right in
your detailed description of
"Sails" by Arthur Dove tho'
my secretary at 445 Park Ave
Old. 5-1960 can give you a
fuller description. (10-4.30
and not Wed. Sept. 11th)

The picture is at 2, East
70th St. and I will be glad
to have it photographed af-
ter Oct. 14th when the place
is opened again. Until then
it is too difficult to get out.
I don't think it has been
photographed so far.

Not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 12, 1937

WV

Railway Express Agency
Training Department
219 East 42 Street
New York, N. Y.

Gentlemen:

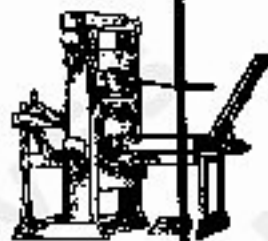
On August 1st 1937 we shipped a package to Mrs. F. Beck, R. F. D. #1 Stonington, Connecticut. Our receipt # 889-615. Today Mrs. Beck informed me that this package was never received. Will you kindly put through a tracer to ascertain if it is being held at the Express Office in Stonington.

Thank you

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information they be published 60 years after the date of sale.

UNIVERSITY PRESS

O F C A M B R I D G E , I N C .



11 LEON STREET
BOSTON 18, MASS.

September 4, 1957

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Edith:

I have just had a conversation with Henry Hornblower, who is, at the moment, actively setting up the Plimoth Plantation. You may have heard of this operation in connection with the Mayflower II project. In spite of all of the legal difficulties that have arisen, it now appears that the original plan of having the Plimoth Plantation for the final ownership of the boat will be accomplished. Why do I tell you all this?

In my discussions with Mr. Hornblower, I found that they were planning to reconstruct the Pilgrim Village as nearly like the original as possible. He tells me that in their search for furnishings for the buildings, they have at the moment engaged a Sam Wolsey of London, who apparently did some work on the Williamsburg Restoration.

I suggested you as someone who is eminently qualified to undertake the project for them here in this country. If you are interested, I will be happy to arrange for a meeting so that you may find out exactly what the project is.

May I extend my best wishes to you. I look forward to seeing you next time I am in New York.

Yours,

UNIVERSITY PRESS


President

SMCowan/k

TELEPHONE HIGHLANDS 2-5550

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ROBERT L. WETTERAU 2041 PELHAM AVENUE, LOS ANGELES 25, CALIFORNIA

September 26, 1957

Miss Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22,
New York.

Dear Miss Halpert:

Thank you for your letter of September 19. The Rattner Exhibition being assembled for the Corcoran Gallery should be very good for our purposes, and then too it would be ready for shipment with crates all ready. We have reserved the month of April for a Rattner show and the material should be in our hands by March 23. Our Gallery can accommodate from 30 to 50 paintings, depending upon size, of course. As to what you send, we should depend upon your own good judgement and Mr. Rattner's preferences as well.

We need to know, too, how long you would want the Rattner paintings to be away from New York as Seattle wants them, and possibly La Jolla and Santa Barbara. By offering such an exhibition to several museums and galleries the cost of shipping and insurance would be appreciably reduced.

When you have determined the size of the collection we would appreciate your advising us of the approximate shipping costs and insured value, that we may set up our budget accordingly.

Thank you for the good word.

Sincerely yours,


Robert L. Wetterau

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 50 years after the date of sale.

Mrs. Halpert

- 2 -

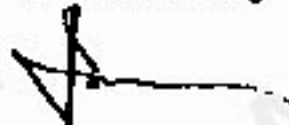
September 6, 1957

If the galleries gave us more advertising, we could pay the reviewers a more adequate stipend and they could devote more time to individual reviews.

In addition to Miss Burrey's feelings, this has been very embarrassing for me. Unfortunately, it is late in the reviewing schedule, and we have not been able to find another reviewer with enough time to take on an additional show. Since we recognize Mr. Siporin's standing as well as his feelings, rather than forgetting about the exhibition we will cover it next month instead.

I hope that this situation will not be repeated, for it is difficult enough to find competent and loyal reviewers, and Miss Burrey has certainly been one ever since she joined our staff. I am enclosing several feature articles that she has done for us and I am certain you will agree that she is competent.

Sincerely yours,



Jonathan Marshall
Publisher

JM/md

encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Waldorf-Astoria

NEW YORK 22, N.Y.

September 21, 1957

Dear Mrs. Halpert,

This will confirm to you my decision given this afternoon to your secretary, not to take the Niles Spencer "Cement Mixer."

As explained to you I admire Spencer's work a great deal. Nonetheless when I buy mine I want to be sure of it and I am not sure of "Cement Mixer"

It will be a pleasure for me to see you the next time I am in New York. I was very pleased to see some of your Marins this morning.

I look forward to getting the Stuart Davis.

Cordially,
James F. Duffy, Jr.

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CONTEMPORARY ARTS MUSEUM

6945 OLD MAIN STREET ROAD-HOUSTON, TEXAS

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September 13, 1957

Mrs. Edith Halpert
32 East 51st Street
New York, New York

Dear Edith:

On October 28th and for a period of two weeks, the Contemporary Arts Museum will again assemble an exhibition for the opening of the Houston Symphony season. This will be held in the Music Hall of Houston. For the last two years, this Museum has been requested to hold this exhibition to celebrate the opening. The two exhibitions so far have been Large Scale Paintings #1 and Large Scale Paintings #2. This year we would like to have an exhibition of Large Scale Sculpture from all periods. Approximately 15,000 persons will view this exhibition. We are planning to install the sculpture on six to eight foot high pedestals against the semi-circular curve of glass in the huge foyer of the Music Hall. The sculpture will look exceedingly dramatic against the skyline of Houston.

I am now wondering if you would cooperate with us in this exhibition. We would very much like to borrow a large piece of American Folk Sculpture. Anyone which you would select would be fine with us. We could probably borrow the de Menil's Pipes of Pan, but I would rather have a sculpture of this type which is for sale. Please say yes to us.

All expenses will be paid for by us. Also we will publish a catalogue for the exhibition, which will be given free to all symphony-goers. The sculpture should arrive in Houston not later than October 18th.

I do sincerely hope that you will lend from your collection since we wish to make this exhibition one of great quality.

Please answer by collect wire.

Hoping that you will aid us in making a superb exhibition, I am

Yours truly,



Jermaine MacAgy
Director

JM:lf

Mr. David Aronson
September 11, 1957
Page Two

Where would the paintings come from? I have reason to believe that several New York collectors, including Mr. and Mrs. Lowenthal, and Edith Halpert, with her own collection, might be interested. I believe, too, that the use of such collections on both coasts would strike these collectors as a good thing. I do not care to use Mr. and Mrs. Lowenthal's names casually, but Edith Halpert urged me to do so in talking to you.

I hope that this letter makes more precise what we have in mind. I shall be in the East again this winter and shall hope by then to have a borrowing program which will be of interest to a number of collectors; and perhaps it could work out, as Edith Halpert suggested to me, that Boston University might be the Eastern end of an axis and that we might together work out an interesting experiment.

With best wishes,

Sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW/dp

cc: Mrs. Edith Gregor Halpert

not to publishing information regarding sales transactions, especially are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 29, 1957
Box 1452
Alfred, New York

Downtown Gallery
32 East 51 Street
New York, New York

To Whom It May Concern,

I am writing about your policy concerning the use of cameras in your gallery.

I am working on a project for the New York State Ceramic College at Alfred University. The project is based on the contemporary scene in painting and sculpture. From both an educational and interest point of view, there is an imperative need for illustrative material.

I would like to personally gather this material by photographing pertinent exhibitions, and would greatly appreciate any cooperation you can offer. I am planning on using available light only, when taking the photographs. The photos will become a part of my personal reference file and not a possession of the College.

If you would be kind enough to inform me of your regulations concerning the matter you would be of great assistance.

Very truly yours,

Barbara Korman
Barbara Korman

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THE UNIVERSITY OF CONNECTICUT
STORRS, CONNECTICUT

September 23, 1957

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I have rearranged my plans and troubles so that I can come down to New York on Sunday, October 6th. Please let me know if this date is agreeable with you.

Again my thanks for your writing me regarding the Gallery. It sounded like an absolutely ideal arrangement.

My best wishes to you.

Sincerely yours,



Walter Meigs
Head
Art Department

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by the publisher 60 years after the date of sale.



THE ATLANTIC MONTHLY

8 ARLINGTON STREET

BOSTON 14

OFFICE OF THE
PUBLISHER

September 17, 1957

Miss Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you for your pronto response to my request for suggestion for our Mass Communications inside cover or frontispiece. I realize you scooped anything at hand which might remotely fill the bill. We are still undecided and all frantic in our efforts to solve the problem, since time is running out. The best possibility in your lot of suggestions is the Ben Shahn drawing -- the maze of television antenna.

We will know shortly and I'll return your material soon. In any event, if you draw a blank, our very best thanks.

Under separate cover I am sending you three advance copies of our October Jubilee issue with the Charles Sheeler facing page 66 -- one for you, one is for Sheeler, and one for Mr. and Mrs. Roy Neuberger.

Sincerely yours,

Don Snyder
Donald B. Snyder

DBS:h

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archivist is living, it can be assumed that the information may be published 60 years after the date of sale.

September 5, 1957

Mr. Philip L. Goodwin
2 East 70 Street
New York, New York

Dear Mr. Goodwin:

I have spent a good part of the summer working on the Arthur Dove photograph and clipping books in an endeavor to perfect the rather loose records formerly maintained. Among some of the papers obtained from the family, I found reference to a painting you acquired from Stieglitz many years ago entitled "Walls" and dated 1910. It is listed as Oil on Canvas with some pastel with the further information that it was acquired from the Anderson Galleries in 1922 (auction) and was exhibited subsequently at Yale University in 1933, and at the Museum of Modern Art in 1939. As far as I know, there is no photograph extant, and I wondered whether you would permit us to borrow the picture from you and have it photographed for our records. Won't you please let me know.

I presume you are back in New York and therefore hope that you will come in to say hello in the very near future. My best regards.

Sincerely yours,

EGH/htc

September 4, 1957

Mr. David Aronson, Chairman
Division of Art
~~Eastern University~~
25 Blagden Street
Boston 16, Massachusetts

Dear David:

As you probably know, the gallery is closed during the summer, and my mail usually gets several round trips before it reaches me, because I do quite a bit of traveling out of Newton, in spite of my desire to spend a quiet, listless summer.

Congratulations on the new daughter. This is one phase of the art world which the economists have not discussed in the panels and forums which take place so frequently.

In my recommendation for long term exhibitions at E. U., I did not intend to create a sense of urgency. On the other hand, since exhibition requests are growing fantastically, it is important to plan quite far ahead in order to ascertain the possibilities for the time one has in mind. Therefore, I still think it would be a good idea to contact the people that I have suggested; to see their collection; and to find out whether they would be agreeable to the idea. If it is at all possible for you to make the trip before the exhibition closes, I think it would be a swell idea for you to hop off to the Worcester Museum where a portion of the Lane Collection is now on view. Furthermore, it would be necessary to write to him in order to see the rest of his collection, most of which is at his home in Lunenburg, Massachusetts - close to Fitchburg.

Yes, I still remember that remarkable evening when I had to sneak away from the so-called "head tables" to snag a real drink from Nat Saltenstall. What a ~~snag~~! It was great fun,

Pham

September 25, 1957

Mr. Charles Cunningham, Director
Wadsworth Atheneum
Hartford, Connecticut

Dear Charlie:

You are a doll! I cannot tell you how grateful I am that you agreed to lend for our exhibition, the Ben Shahn painting entitled "Ave". As a matter of fact, we have been most fortunate in obtaining the consent of all the other museums and private collectors - I must say with some considerable effort in two or three cases.

The exhibition will be held from October 7 to November 8, and will include ten paintings all of which are reproduced in color in the recent publication "New Art in America". Jack Baur is very pleased with the idea as we will probably sell a number of books during the show. Incidentally, we are concentrating on the artists who are represented by this gallery - Davis, Dove, Kuniyoshi, Marin, O'Keeffe, Shahn, Shuster, Spencer and Weber, and as a unit, the show will be most exciting.

Naturally, we shall pay the packing, shipping and insurance charges, and will exercise the most tender care. If it is feasible, the picture can remain on your policy and we shall pay the prorated charges, if not, we shall take out special insurance. We should like to have the picture here about a week before the opening, and not later than Thursday, October 3. It will be returned immediately after our closing.

Again, my deepest gratitude.

Sincerely yours,

ESM/mta

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

We noticed in a recent Minehart book on American heritage a reproduction of the "Perch." Naturally, we thought they hadn't done justice to the drawing.

As usual we're grateful for your advice and interest.

Sincerely yours,

Martin L Weiss

Martin L Weiss

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I am enjoying immensely a
picture on the subject of
The Red Balloon movie
which Loren Mac Iver paint-
ed for me last spring. He
did ~~too~~ with great success.

I shall hope to see you
later on.

Sincerely,
Philip Goodwin

CHATEAU DE BASTY

THENON

(DORDOGNE)

28 Sept 17

Dear Mr. Albert

Business for you and good

hand for one handling still

about 4 painting 3 still, one of

her called "Dance of Spring" about

1925 winter. This picture is at Louvre

(Frank) and perhaps you could

telephone him to delivery it

for 25,000 francs

THE DOWNTOWN GALLERY

EDITH GRUBER HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 2-3787

September 19, 1957

Mrs. Robert F. Windfohr
1900 Spanish Trail
Fort Worth, Texas

Dear Anne Windfohr:

As you will be advised shortly by the Whitney Museum, the Stuart Davis Exhibition, representing the last ten years of his work as well as a small introductory group of earlier paintings, opens at that museum on October 3.

I wonder whether you would be good enough to return the two color transparencies which I sent you last May. I am enclosing a return envelope for your convenience.

And I do hope that you will be in New York during that exhibition, as it will give you an excellent portrait of the artist and his contribution. Besides, it will be so very nice to see you again.

Sincerely yours,

Edith

Dear Mrs. Halpert,

EGH/htc
enc.

My mother has been very
very sick in the Hospital for over four
months & I have not been able to find
these two color slides. My home has been
as upset. Please send me the price of
them & I will send you a check. Am very
sorry about this, but unable to find the
missing item. Sincerely - Anne Windfohr

September 24, 1957

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Harvey Arnason, Director
Walker Art Center
1710 Lyndale Ave. South
Minneapolis, Minn.

Dear Harveys:

Forgive me for repeating myself, but Mrs. Wolf
has called twice to find out what we planned to
do about the Tamayo.

I shall be most grateful for word from you.

Sincerely yours,

EOM/hts

GRAND CENTRAL ART GALLERIES
INCORPORATED
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK 17, N. Y.
MURRAY HILL 8-4737

September 30, 1957

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Edith:

Thank you for copy of your form letter of
September 25th.

I am glad that you wrote me on the subject and
we will be glad to cooperate, as you indicate.

I hope we can run into each other sometime soon,
but I know we are both so busy that we don't often get far
away from our desks.

With my very kindest personal regards,

As always,

Director and Manager.

ESB:RGM

HON. PETER GRIMM
PRESIDENT
MR. CLAO F. CRAIG
VICE-PRESIDENT
MR. STANLEY C. ALLYN
VICE-PRESIDENT
HON. WALTER S. GIFFORD
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MR. H. W. PRENTIS, JR.
MR. ELIHU ROOT, JR.
MR. C. R. SMITH
MR. WM. WHITE
MR. ERWIN E. BARRIE
DIRECTOR AND MANAGER

A NO-PROFIT ORGANIZATION
FOUNDED AND OPERATED SOLELY
IN THE INTERESTS OF THE
AMERICAN ARTIST

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

From the Desk of

EDITH HALPERT

Goodman

*Pl call Lucy
to get painting
with backing can-
fully put back as
regardless*



*Pl send on
this today
Ret letter*

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



COE COLLEGE

CEDAR RAPIDS • IOWA

PUBLIC RELATIONS • NEWS SERVICE

September 23, 1957

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you very much for your kind letter of September 13.
We will take care of the bill for replacing the glass as
soon as we receive the correction from Heydenryk.

Mr. Elliott was very pleased to know that you asked about
him. They are preparing a special room in their home and
plan to bring him home within the next month. He has made
a valiant fight and only the spirit and determination of
the man has conquered the seriousness of the illness. Both
he and Mrs. Elliott send their very best. And of course I
do too.

Sincerely,

Richard D. Pinney, Vice President
In Charge of Public Relations

RDP:mo

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 18, 1957

Mr. Donald Winston
1611 Foshay Tower
Minneapolis 2, Minn.

Dear Mr. Winston:

Thank you for sending us Mr. Marshall's check, which completes
the payment on the G'Keeffe painting "Roses Skull and Brown
Leaves".

I will look forward to your visit early in October.

Sincerely yours,

RMH/200

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 12, 1957

Mr. Sidney Gerber
7038 Overlake Drive
Bellevue, Washington

Dear Mr. Gerber:

Under separate cover, we sent you a catalogue of our forth-
coming exhibition, and I am now writing to advise you that
the gallery reopens officially, Monday, September 16th.

As you recall, you wrote in June, suggesting that I communicate
with you on this occasion.

I hope that you and Mrs. Gerber had a very pleasant summer.

Sincerely yours,

RMH/cto

September 11, 1937

Miss Margaret Olney,
Balled Collection
Carr Hall
Middlebury College
Middlebury, Vermont

Dear Miss Olney:

While I should be very glad to be of assistance to you, it is rather difficult for me to suggest a valuation of a painting which I have not seen.

If you will send me a photograph of the Dearth, together with the dimensions and date, the information will be forwarded to you promptly.

Sincerely yours,

ENC/210

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ESTATE OF
FRANCISCA S. WINSTON
(MRS. W. O. WINSTON)
1511 FOSHAY TOWER
MINNEAPOLIS 2, MINN.

1511 Foshay Tower

September 10, 1957

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

Enclosed please find check of Sam'l H. Marshall, P. O. Box 532, Roswell, New Mexico, for \$1333.33. This is for purchase by him of one-third interest in the Georgia O'Keeffe painting RAMS SKULL AND BROWN LEAVES. I believe this will complete payment for same.

I had to hold this check up as Mr. Marshall had made a mistake in writing out the amount. He has corrected and initialled it and I am sure it will be all right now. If not, please advise me. Again, thank you for your patience.

We plan to be in New York the week of September 29th to October 5th and will look forward to coming into your Gallery and seeing you.

Sincerely,



Donald Winston

DW:w
Encl.

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country, and with kindest regards
from Mrs Kauber and myself, I am,
Very truly,

(Mrs. Allen) Jeannette H. Kauber

P.S. I cannot tell you how much
we and the many guests who have
seen "Corpus Christi" have
enjoyed seeing it.

THE BUTLER INSTITUTE OF AMERICAN ART



RL 3-1711 • 524 Wick Avenue
YOUNGSTOWN • OHIO

September 9th, 1957

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York City, N. Y.

Dear Edith:

Perhaps you may be able to help persuade
Mr. Davis to accept the enclosed invitation.

Dorothy and I expect to be in New York in
October and hope to see you.

Sincerely yours,

Jos. G. Butler,
Director.

JGB:MC

Director: MR. JOS. G. BUTLER

Asst. Director: MR. CLYDE SINGER

Trustees: Mrs. HENRY A. BUTLER, President • Mrs. BENJ. L. AGLES • Mrs. ALBERT J. BRANDT • JUDGE JOHN W. FORD • Mr. JAMES C. BOUTY • Mr. WM. J. HITCHCOCK
Mrs. KAT LASSEN • Mr. JEROME S. MEYER • Mr. ALBERT PARRALL • Mrs. FRED TON • Mr. JAC. L. WICK, Jr.

prior to publishing information regarding sales transactions,
associates are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
was published 60 years after the date of sale.

MEMORANDUM FOR THE RECORD, dated September 19, 1957, from Mr. Martin L. Weiss.

Very respectfully,
Martin L. Weiss

September 19, 1957

Mr. Martin L. Weiss
467 South Hope Street
Los Angeles 17, California

Dear Mr. Weiss:

Pardon me for not having answered sooner. We became very busy this summer, and installed an air-conditioning system which required a complete redecoration job in the gallery, and therefore did not open until this week.

I am delighted, of course, that the "Perch" finally reached you. I was rather distressed that you had so much trouble with the shipping errors etc. Some day I shall have to publish a book about the functioning of a museum and the publishers versus the so-called inefficient artists. In any event, it all works out satisfactorily in the long run.

I am so glad that you had an opportunity to see the Stuart Davis show. I missed it in all three previous stops, but am looking forward to the Whitney Museum opening and the Davis party on October 6. Naturally, I am very proud of my boys and the consistent development of their work. This has really been a very gratifying era for the truly creative artist. No time in history has the interest been so wide-spread. In the past, the enjoyment of art was merely a limited affair and certainly so in relation to ownership. In this country, it is so widespread and in so many categories, that a very unusually wholesome climate has developed in which the artist can create. Although the number involved is small in relation to the huge number practicing in the field, it is no smaller than in any creative category.

Now that we have reopened, and are becoming more or less organized, I certainly shall try to find some exciting material for you in the way of drawings. Did you know that we have added Rattner to our list? Do you like his work? I think he would be a most interesting addition. Perhaps it would be best to study the list at the bottom of our letterhead, and suggest what artist would be of particular interest to you.

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

and 1002

From Edith G. Halpert
The Downtown Gallery
32 East 51 St. N.Y. 22, N.Y.
September 25, 1937

To the Dealers of American Art:

As you probably know, Mayer Wagner has instituted a "Salute to Seasons" festival program to take place four times during the year. The first - for fall - is to open October 23 with all the appropriate fanfare.

The Mayor has appointed seventeen committees to represent various interests in New York, including the mercantile field, the theatre, tourists, officers and all the others, including ART. Mr. Barimer, the director of the Metropolitan Museum is the chairman of the Art Committee and asked me to help him in the work involved.

Since the idea, basically, is to emphasize the fact that New York City has now become the largest tourist center in the world, and since the museums and art galleries are among the important attractions, I suggested that we join forces in working out a program of our own. Not only displaying the posters which will be distributed by the Mayor's committee - and may be obtained from Miss Jan Teti, whose telephone number is Templeton 8-1800, ext. 10, but also cooperate with all the department stores and other shops of consequence by lending an average of two or three paintings of New York for their window displays. I am sure that each of us has at least that many to spare for the occasion, which can be limited to one week or more, as decided collectively.

From what was reported at the meeting, the city will illuminate all the important public buildings, such as the New York Public Library on 42 St., the Metropolitan Museum, the Museum of the City of New York, in addition to Washington Park, City Hall and the historical buildings. The majority along Fifth and Park Avenues, which will also carry banners and flower arrangements.

Will you please let me know at your earliest convenience whether you will agree to the loan of two or three pictures to the mercantile committee, which will be responsible for the distribution of these pictures and will take care of transportation and insurance expenses. In each instance, a placard bearing the name of the artist and the gallery, through whose courtesy the pictures are shown, will be placed in the window with the picture.

For the next festival, perhaps we can have our own committee to discuss more inclusive ideas, and perhaps a large united exhibition with participation of all the dealers.

I shall be most grateful for an immediate reply. The telephone number is Plaza 3-8707.

Sincerely yours,

Shahn folder - part A 10/21

September 5, 1957

Signor Ettore Gian Ferrari
Il Direttore Dell'Ufficio Vendite
La Biennale Di Venezia
Venice, Italy

Dear Sir:

In checking through my follow up folder, I came across
some correspondence between us in October of 1956.

I am writing at this time to ascertain whether your
committee still has an interest in the work of Ben Shahn. *W*
The paintings, of which I sent you photographs, have
all been sold, but he will no doubt have some new pictures
available within the next few months. Would you be inter-
ested in having photographs of these sent to you, or is
the matter permanently set aside? Won't you please let
me know.

← Sincerely yours,

EGM/ate

not to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 25, 1957

Mr. Jacob Schulman
29 East Boulevard
Gloversville, New York

Dear Jack:

Thank you for delivering the Ryan Bloon.

After considering the matter seriously, I decided that it would be a mistake to reframe the picture before the exhibition. As you recall, we had planned to spray it and remove the glass, plus adding a more elegant frame. In view of the fact that the painting will travel to several museums with possible knocks, etc., don't you agree that it would be better to let it go as is and do the reframing on its return. Please let me know.

I am very glad to inform you that I wrangled a 10% reduction from Rattner and I am now enclosing the bill for the lower figure. Some day I should very much like to have you meet Rattner and hear him talk about his paintings. "Three Heads" certainly appears to be one of his great favorites.

Sincerely yours

MSH:1

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

would be in vogue at the present
time. Of course you know he never
did a thing about it, had so many
interests, I guess he just didn't have
time. I feel that he ranks very
high among present day artists,
certainly had something very much
his own to say.

So will you let me know what
you think about it, and thanks a
lot

Yours Sincerely
Mildred L. Gaybor

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 4, 1957

Miss Cipe Pineles
Garden Magazine
375 Madison Avenue
New York, New York

Dear Cipe:

Now that I have received your purchase order in connection
with the G'Keeffe reproduction, I presume that it is about
to be launched.

Will you be good enough to send a copy of the magazine to
George G'Keeffe, Abiquiu, New Mexico and another to the
owner of the painting, Mr. Jack Lawrence, 1 Fifth Avenue.
Also, if you could spare some tear sheets, I should be
delighted.

Within the next few days, I hope to receive from the printer,
a catalogue of the forthcoming exhibition, which opens on the
17th and promises to be quite sensational. To give you
sufficient time in your busy calendar, I am extending the
invitation to the preview party before our printed matter is
sent out. This will be held on Monday afternoon, September 16th
and I hope that you and Bill will be with us.

And so,

Cheerio,

EGM/lts

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 7, 1967

Mr. Donald Winston
1054 Buxton Avenue
Los Angeles, California

Dear Mr. Winston:

Thank you very much for sending us the two checks and arrang-
ing for the third. A receipted bill for your share is enclosed,
and another was sent to your brother, Mr. Frederick S. Winston.

I was very happy that so outstanding an example of Georgia
O'Keeffe's work will be in her home state museum. I knew that
she will be pleased when I advise her of this. Incidentally, I
would suggest that you hold up the gift for a while, as we can
certainly give you a much higher evaluation in view of the fact
that the painting was originally marked at \$8000.

In closing, may I add some more thanks for your efforts in mak-
ing this possible. I hope that I shall have the pleasure of
seeing you very soon in New York.

Sincerely yours,

EGW/mtc
enc.

THE NORTH CAROLINA MUSEUM OF ART

RALEIGH, NORTH CAROLINA
W. R. VALENTINER, DIRECTOR

September 26, 1957

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith,

We are planning a second session of our Art Rental Gallery to open the first week in November and would therefore like to request some material from your Gallery for the exhibition.

Our first exhibition was very successful. In it five items were sold and nine were rented. Since then we have had more than two dozen inquiries about the next session.

Since we were too late last session to receive material from you, you promised that you would help us in the second session. May we please have at least two of your color Shahn prints and other graphic materials you might have along with paintings under \$750 by Marin, Davis, Dove, etc.

I hope you had a very nice summer and also hope to see you soon. However, for that you may have to come here as we are in the process of purchasing a 142 year old farm house for which I am chief contractor in its restoration and renovation. We will convert the slave quarters into a guest house that will be awaiting your occupancy.

Love,

Barbara

BB:pn

DOUGLAS F. THORNSJO

MINNEAPOLIS, MINNESOTA

September 20, 1957

American Folk Art Gallery
32 East 51st Street
New York, New York

Dear Sirs:

On Friday, September 13, 1957, I visited your gallery and ordered five photographs of primitives which we might buy. Five dollars was left to pay for these photographs which as yet have not arrived. We are anxious to receive these photographs so we can complete our purchases before you sell one or more of the pictures in question to other parties.

If you have not sent them as yet, please do so. You may send them to my home address which is:

1445 Edgumbe Road
St. Paul 16, Minnesota

Sincerely,

Douglas F. Thornsjo

DT/CMcA

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 27, 1957

Mr. ~~Max~~ S. Young, Jr. Director
Columbus Gallery of Fine Arts
480 East Broad Street
Columbus, Ohio

Dear Mr. Young:

As you may know, a large retrospective memorial show of paintings by Arthur S. Dove is now being organized by Frederick Wight of U. C. L. A. to open at the Whitney Museum and to be toured to a number of other museums during 1958.

Fred Wight asked me to help him with some of the research and I am writing to you regarding the pastel "Movement No. 1" which was purchased by Ferdinand Ewald on April 23, 1931 from the Daniel Gallery and is now in your collection.

We are trying to trace a group of the pastels which were shown in 1912 at the Thorber Gallery in Chicago. From some of the printed comments about the show, I gather that your picture was included in that exhibition, and am writing to ascertain whether there is some indication of date, either on backing of the picture or on the stretcher underneath. Also, would it be possible to obtain a photograph from you - preferably two prints - one for Fred Wight and one for our records.

I shall be most grateful for your cooperation in this matter.

Sincerely yours,

RMH/lac

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 7, 1957

Mr. Sylvan Lang
Lang, Byrd, Cross, Ladon & Oppenheimer
1500 Milan Building
San Antonio 5, Texas

Dear Sylvan:

Now that I am back officially, I am gradually pulling myself together and am trying to function in what is called a true business-like manner. It suddenly occurred to me this morning that I have promised to send you the small Blaustein painting as a gift for your daughter, and have not done so. If you still feel generous towards your daughter, and want the picture sent on approval, I shall do so at once. Won't you please let me know.

It was wonderful seeing Mary and you, and I so much enjoyed the luncheon to which I had invited you and for which you paid.

With affectionate regards,

As ever,

RCM/hs

Notice to publishing information regarding sales transactions.
Researcher are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE CURRIER GALLERY OF ART

192 ORANGE STREET

MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY

DIRECTOR

September 5, 1957

Mrs. Edith G. Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Together with the Museum of Art, Rhode Island School of Design and the Wadsworth Atheneum, the Currier Gallery of Art is arranging an extensive exhibition of drawings by Hyman Bloom. A number of early works will be included, but the more recent drawings will be emphasized. The show will open here on November 3; it will open in Providence in January, and in Hartford around the middle of February, closing there in March. It is my understanding that you have in your own collection a gouache of a Rabbi, holding the Torah. I have seen a photograph of this drawing and it would appear to be particularly fine. I wonder if you would be willing to allow us to have it for this exhibition which we hope will be one of more than usual interest. If you feel that you are able to lend we will of course assume all charges in connection with packing, shipping and insurance. For the catalogue, which goes to press early in October, I shall need the dimensions and also any information you may have regarding signature and date. The drawing itself need not arrive in Manchester until the first week in October.

With much appreciation for your many courtesies,

Sincerely yours,

Charles E. Buckley

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[Encl. U. Calif. 9-12-57]

Art Galleries
September 11, 1957

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Melville Canet
400 East 57th Street
New York, New York

Dear Mrs. Canet:

I am at present engaged in preparing an extensive catalogue on the American painter, Arthur Dove, which will accompany a retrospective exhibition opening about a year from the present date at the Whitney Museum. I am particularly interested in tracking down the early paintings, and I find in a card file that a painting Calf (Abstract Birth of a Calf), dated 1911, is in your possession.

This card, to be sure, is about 10 years old, but it carried an address and I am accordingly writing to you in the hope that you can tell me something of this painting. I am in particular most anxious to see a photograph of it and to know its dimensions and whether or not it is a pastel. If no photograph exists, I should be very glad to meet the cost of having a photograph made.

Most sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW/dp

cc: Mrs. Edith Gregor Halpert

I am also aware that the picture
will be in the hands of the person to whom it is
sent from your collection, and the picture as well as the
original. On this point, we can guarantee the most
favorable results and will have them printed in the
book. Naturally, all the expenses
involved will be assumed by us together with the in-
terest, etc.

I wish with you to reconsider the matter and to give
me the picture in a very important
and exhibition. Many thanks for your consideration.

Sincerely yours,

Mr. and Mrs. Walter Paepcke
Aspen, Colorado

Dear Mr. and Mrs. Paepcke:

I hope you will forgive me for being so persistent
in disturbing you at this time. However, since it
means so much to me and the artist involved, I am
making this additional effort.

Because we are eager to cooperate with the authors
and publishers of the recent book on American Art,
entitled "New Art in America" and because we feel
that it is important to impress the public with the
quality of American Art, we have decided to show ten
of the paintings which are reproduced in color in
the book mentioned. Naturally, limiting ourselves
to the artists whom we represent and to the number
which we can show effectively in our space. The
artists are Davis, Howe, Kuniyoshi, Marin, O'Keeffe,
Shahn, Shaefer, Spencer and Weber and we have been
fortunate in obtaining the consent of such lenders
as the Whitney, Metropolitan Museum, The Museum of
Modern Art, The Wadsworth Atheneum, The Phillips
Gallery, and the other two private collectors. Thus
having the complete group for the exhibition, which
incidentally, will be held from October 7 to November 2.

2.

Needless to say, "Fish Kite" is not only one of the
outstanding American paintings, but is also reproduced
on the cover, and has been used as an advertisement
for the book in the various leaflets sent out in ad-
vance. Furthermore, there is no other example of
Kuniyoshi's work which will fulfill the purpose.

I know what a nuisance it is to you to fuss about ex-
hibitions, but I know too, that you must realize how
important it is for the artists reputation. I can
assure you that I can make arrangements with the Art
Institute to take care of the matter completely, so
that you have no annoyance in connection with this

September 8, 1957

Miss Margaret McKeller, Curator
Whitney Museum
24 West 54 Street
New York, New York

Dear Miss McKeller:

As you probably know, Fred Wight is working on the Dove
catalogue and that we are helping him in every way
possible.

In a recent telephone call, he referred to a catalogue
raisonné by a Miss Mallen (?) which you have in your pos-
session. Would it be possible to borrow this from you for
a few days so that a transcript can be made for Fred? Won't
you please let us know.

The gallery is unofficially open now but we expect to have
a hang up exhibition opening on September 17th, and I am
sending you this advance notice of a cocktail party to be
held for the artist - Mitchell Siparin - who is the guest
one man exhibitor on this occasion - to be held on Monday,
September 16 from 5 P.M.

I look forward to seeing you then.

Sincerely yours,

RMH/ats

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

It was most pleasant to hear from you and Miss Detering.

Sincerely yours,

September 27, 1957

September 27, 1957

Miss Jeanne Shively
Detering Galleries
1403 McGowan
Houston 4, Texas
John Detering,
Art Display Director,

Dear Miss Shively:
For Years 1, Year 1956

It was very nice to hear from you.

The date you suggest seems entirely satisfactory, and as a matter of fact, is much better than January as we were obliged to postpone our own contemporary (22) exhibition until the latter part of December and part of January, because some of the artists did not deliver new paintings for the occasion.

Within a week or so, I shall send you a complete list of the artists names and biographical notes, but it seems rather premature to select the paintings specifically so very far ahead. As I explained to you during the visit, our artists are not very productive, and although I can withhold from exhibition and sale, important examples for about two months, I'm sure you will agree, that five months is rather difficult under the circumstances. Won't you therefore please let me know exactly how far ahead you must have the catalogue material so I may plan accordingly. I know that it would be preferable for you to have all the exhibits for sale to make the venture worthwhile, since it does involve the expense of packing, shipping and insuring. If you want advance publicity on this, we can specify the Marins, the Deves and Stillcoffon, as we have a hidden stock of their work. But for such artists as Davis and Shahn, specifically, it would have to be delayed in view of the fact that we have only one picture available by the former and one by the latter - this is now en route to Dallas for an exhibition arranged by Jerry Hywater.

The financial arrangements stipulated in your letter are correct, and I shall await your reply regarding the deadline for your catalogue.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EGH/hce

any event, it will be well to see you. My best regards.

20230707 07:07

It was really an impressive layout, some very good critical comments, all but the one that refers to the late George O'Keefe. In any event, the show did look superb, and I am glad that everyone agreed. I hope too, that you are pleased. Incidentally, the closing party was great fun, and I enjoyed it immensely.

I do not know whether you have seen the recent addition to Art Publications, called "New Art in America" which included the work of fifty artists and articles by Baur, Goodrich, Miller, Selby and Wight. Since thirteen of the color plates represented D. G. paintings, I decided to have an exhibition of the ten artists still associated with this gallery. They are Davis, Dove, Kuniyoshi, Marin, O'Keeffe, Shahn, Sheeler, Spencer and Weber. The exhibition is to be held from October 7 to November 2, and so far all the museums have agreed to lend. Now I am asking the Lane Foundation to lend the "Three Literary Gentlemen" by Max Weber for this occasion. b6H/EDZ

Aside from the idea of crowing, I feel that it is very important to continue the American Art Promotion, particularly in view of the concerted efforts being made internationally to put over German Expressionism. Since I feel you are in sympathy with me, I hope that you will agree to lend the Weber for the exhibition. Won't you please let me know as soon as possible, since we have so little time to get our catalogue prepared and printed.

And, I hope that you will be in to see us soon. Incident-

September 12, 1957

Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas 25, Texas

Dear Jerry:

Having just reopened for the new season, I am still maintaining my good old summer tempo (slow). I reopened the Siparim Show yesterday, and I have not had an opportunity to make the selection of the pictures referred to in your letter, but you can depend on receiving one each by Shahn and Davis, and two or three by all the other artists except Halston Crawford, who is no longer with this gallery. A detailed list will follow.

Until then, my very best regards.

Sincerely yours,

ESB/als

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 19, 1937

Sent via T-2

Mrs. Stanley Freeman
c/o Witec Chemical Co.,
122 East 42 Street
New York 17, New York

Dear Mrs. Freeman:

I thought that you would like to know that the Stuart Davis Retrospective Exhibition opens at The Whitney Museum on October 3rd, and that we should very much like to have you and Mr. Freeman come to the opening to be held that afternoon at the museum. An invitation card will be sent to you within the next day or two.

Also, we now have several of his recent paintings, which have been returned from the summer exhibitions, and I shall be very glad to show these to you at your convenience. I'll look forward to your visit.

Sincerely yours,

RM/ate

JEROME H. STONE
4200 WEST 42ND PLACE
CHICAGO 32, ILLINOIS

September 13, 1957

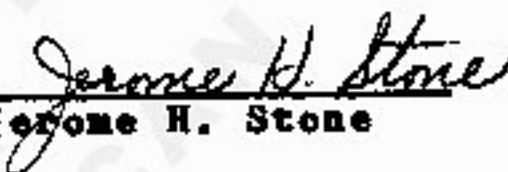
Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

Enclosed is copy of letter sent to you under date of July 11, 1957. In reply I received your post card advising that the Gallery was closed during the month of August and that I would hear from you further after your re-opening on September 2nd.

To date, I have not received the information requested and would appreciate hearing from you at your earliest convenience.

Sincerely,


Jerome H. Stone

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

September 11, 1957

Miss Mary Ann Bieter, Registrar,
Walker Art Center,
1710 Lyndale Avenue South,
Minneapolis 3, Minnesota

Dear Miss Bieter:

As you know, the gallery was closed during the month of July
and August, and therefore, I have not communicated with you
sooner.

I am now enclosing the bill for \$200.00 which the insurance
company agreed to pay. You may retain this for your records
as Mr. Beissenas sent me a duplicate.

Thank you for your attention.

Sincerely yours,

BBB/bte
enc.

Copy to:
Mr. James Kelly

THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.

GENERAL INSURANCE
LIFE INSURANCE

WHITEHALL 3-5169

September 10, 1957

The Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Gentlemen:

Enclosed please find Schedule General Liability Policy # OT-32448 of the Home Indemnity Company written for the account of "Downtown Gallery, Inc., and/or Edith G. Halpert d/b/a The American Folk Art Gallery, lessees and (2) 32 East 51st Street Corporation, owners and (3) I. M. Schwarzkopf, Inc. as Managing Agent." covering legal liability because of injuries to persons, excluding employees, with limits of \$50/100,000. as respects the ownership, maintenance and use of premises 32 East 51st Street, New York.

This contract is written for a period of one year from October 17, 1957 in renewal of similar insurance expiring on that date.

TDT:rk
encl.

Very truly yours,
Theodore D. Taussig
per P.K.
Theodore D. Taussig

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

sidney gerber

7933 overlake drive

bellevue, washington

Sept. 24, 1957.

Downtown Gallery
N.Y.

Dear Mrs. Halpert

If you can send the three paintings on approval, do so at once.

It is most likely that we would buy the Weber still life, and the Marin sea piece. However if it does not cost you any extra to put in the Marin N.Y. oil, we might buy that also.

Sincerely,



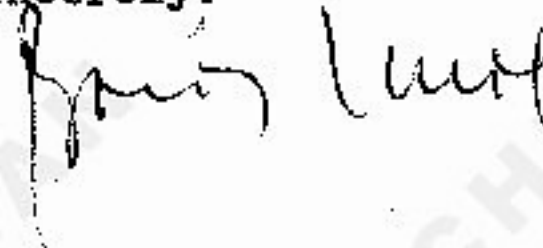
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Sept. 27, 1956.

Dear Miss Halpert:

Mr. Daniel DeKoven suggested to you some time ago that you might be interested in seeing my paintings. I received several letters from you since, but the appointment could not be kept this summer. I do hope you will find some time to spare now, and I would ask you to let me know when it would be best to see you.

Sincerely:



Boris Lurie
320 E. 50
N.Y.C.
MU 8-9550, (PL 3-2614).

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

and by complying with consent decrees, freed itself of all improper attributes.

Meanwhile, radio and television had grown enormously as a medium of entertainment, and the nationwide networks began to realize that there was no more important ingredient in filling up air time than music, for music can be pleasantly listened to hour after hour, whereas a continuous diet of the spoken word often becomes indigestible—as we have seen demonstrated here this afternoon and on other afternoons and on other occasions.

Realizing this fact, the broadcasters in 1946, when their negotiations with ASCAP for a new license broke down, decided to create another source of music and at the same time pay ASCAP less. This was the beginning of the broadcasters' influence and control over the source of music, and it may be said to be the beginning of the end of the public's freedom to listen to all types and kinds of music unrestricted by monopolistic practices.

The leading networks (CBS, NBC, ABC, and the Mutual Broadcasting System) joined with over 600 of their affiliated radio and television stations to go into the music business. With their considerable pooled capital, they formed a corporation known as Broadcast Music, Inc., through which they gave subsidies to hundreds of publishing firms. Today this musical empire consists of 2,000 such firms.

In conducting its inquiry into the same subject matter, an antitrust subcommittee of the Committee on the Judiciary of the House of Representatives had this to say concerning the organizational structure of BMI, as well as its relationship to the broadcasting industry:

At the outset it will be noted that only broadcasters have ever owned stock in BMI. Except where the purchaser buys the station along with the vendor's stock, the stock cannot be sold to a third party unless it has first been offered for sale to the corporations. At present, 624 radio stations—many controlled by, or affiliated with TV stations—own 73,104 outstanding shares. But it is the networks that are BMI's largest individual stockholders. Thus, CBS owns 6,510 shares or 8.9 percent of the outstanding stock; NBC 4,264 shares or 5.8 percent; and ABC, 3,304 shares or 4.5 percent. What is more, the principal owner of the Mutual Broadcasting System, General Teleradio, owns 4,661 shares or 6.4 percent. The networks, in sum, own 25.6 percent of BMI's outstanding stock. Furthermore, 46,338 shares or 64.2 percent are owned by stations affiliated with the networks while the balance of 7,478 shares or 10.3 percent is owned by independent stations.

BMI's board of directors comprises 14 members with CBS, NBC, ABC, and the Mutual Broadcasting System, each having one representative. . . . The short of the matter is that with two exceptions, every member of BMI's board of directors is associated with an organization that has a direct network relationship (H. Rept. 607, p. 118).

Again on page 128 of the same report, it is stated:

BMI through its publications and the statements of its representatives, has stated in effect, on numerous occasions that it is an instrument of the broadcasting industry. In a publication entitled "BMI Reports to the Industry" dated October 31, 1946,

for example, such statements appear as "BMI Is Yours; When It's BMI, It's Yours; Every Bit of Music in the BMI Catalog Is Your Music; Every Service Provided by BMI to Broadcasters Is Your Service." A BMI advertisement appearing in Radio Daily in 1949 is another illustration. In that document it was stated: "Industry-owned and operated Broadcast Music, Inc., was established and is maintained and operated by and for the broadcasting industry. Management of BMI is directed and guided by a board of directors elected by the broadcasting industry and functions solely in your interest as a broadcaster."

It is significant to note that present Federal Communications Commission rules permit the ownership of as many as 7 stations by the networks themselves, not more than 5 of which shall be VHF and not more than 3 of which shall be UHF. Today NBC owns 100 percent control in 5 VHF stations and 2 UHF; CBS owns 100 percent control in 2 VHF stations and 2 UHF stations, and it has received a construction permit for a fourth VHF station. ABC has 100-percent control in 5 VHF stations. All of these stations are major units operating in large markets and exercise great control over the programming of those stations involved, as well as the networks themselves.

It is well known that today a musical composition has practically no chance of becoming popular and successful unless it is played on radio and television. Thus realizing that the first indispensable step in popularizing a song is to get it recorded, 2 of the largest networks purchased the 2 largest recording companies. CBS purchased Columbia Records, and NBC's parent, RCA, purchased Victor. Through their combined capital they were easily able to pay for their music to be written, published and recorded. The broadcasters, controlling networks and television stations, then engaged in exploiting it over the air waves. This interlocking combination, in my opinion, constitutes in and of itself a structure which—to say the least—is not in the public interest. Consequently, the public today, to a great extent, is a captive audience. It is being force-fed a brand of music not always to its liking.

It is significant to note that women's clubs throughout the Nation, with a combined membership of 5½ million, together with other groups and organizations, have protested the practices going on today. Had these practices been in existence in prior years many great songs, such as "Star Dust," "Night and Day," the "Missouri Waltz," and others too numerous to mention, might not have been available for the enjoyment of the public. This, indeed, emphasizes the great disservice that is being done the public today.

Mr. GOLDWATER. Mr. President, will the Senator yield?

Mr. SMATHERS. I am happy to yield to the able Senator from Arizona.

Mr. GOLDWATER. Would the Senator from Florida say that the establishment of BMI, and the participation in that program by the network, was to get around the payment of royalties to ASCAP?

Mr. SMATHERS. I think originally that was the purpose of the organization of BMI.

Mr. GOLDWATER. Would the Senator further agree that the airways of this country have been flooded with inferior music ever since BMI was formed?

Mr. SMATHERS. I would completely agree with the able Senator's assertion.

Mr. GOLDWATER. I should like to inform the Senator from Florida that one of my closest friends is Hoagy Carmichael, a prominent composer. I heard him 2 or 3 nights ago say that he has not been able to get a song published since BMI was introduced. This is the man who gave us "Star Dust" and many top tunes, who today is not able to sell music.

I hope something can be done by the proper committees of the Congress to ascertain why BMI was started and what it has done to good, decent American music since it has been in existence.

Mr. SMATHERS. I thank the Senator for his observations. I also hope something will be done. That is my purpose in introducing the bill.

Mr. President, competition in the free enterprise system, which has made great contributions to this country's growth, economically and musically, is now being stifled and the general public is the ultimate loser.

I am sure that all will agree that equal opportunities should be afforded the Victor Herberts, the George M. Cohans, the George Gershwins and the Irving Berlin of today to have their music heard in the free atmosphere of our competitive democratic system.

In order to bring this present practice of controlled music to an end and to protect the public interest, I am today introducing proposed legislation which would amend section 310 of the Communications Act of 1934 so as to provide that a license for a radio or television broadcasting station shall not be granted to or held by any person or corporation engaged directly or indirectly in the business of publishing music or of manufacturing or selling of musical recordings. I am convinced that it is not in the public interest to have the networks and radio and television stations engaged in the music publishing and recording business. This legislation is designed to save them from their own excesses.

Specifically, the legislation provides that no construction permit or license for a broadcasting station shall be granted to or held by (a) any person or corporation engaged in, or which owns any interest in a corporation engaged in, the business of publishing music or of manufacturing or selling recordings of musical compositions; (b) any corporation which directly or indirectly is controlled by any person or corporation engaged in the business of publishing music or of manufacturing or selling recordings of musical compositions; or (c) any corporation which directly or indirectly is controlled by any person or corporation which directly or indirectly controls any corporation engaged in the business of publishing music or of man-

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

9/18

Dear Madam:

May I introduce myself, I am Germaine Grum.

I meant to write to you before but just didn't.

I am very much interested in purchasing an 8 X 10 painting of yours, I would be honored owning one of yours!

I paint some, too, taught water & oils and later 7lexichrome (for 11 yrs.) for the Kodak Camera Club

of our Eastman Kodak (Kodak Park) here).

Please let me know price of your painting and will send you your money first. Any painting will be fine!

Wishing you more success for the future

Sincerely,
(Miss) Germaine Grum
25 Selina St.,
Rochester 11,
N.Y.

September 10, 1957

Mrs. Yvonne Salomonsen-Koenig
Olympiastraat 17, Amsterdam

Dear Mrs. Salomonsen-Koenig:

After our long summer vacation, we have finally reopened
and the gallery is now in full swing.

I was very much distressed that apparently my letter, sent
to you on March 14, had not reached you. In this I explain-
ed that this gallery is devoted entirely to the work of
American Artists (because the majority of the gallerists
here are more concerned with Europeans) but that I had in
mind making arrangements with another gallery for Mr. Dick
Kiffers. The latter did not materialize unfortunately,
although I made a great effort in that direction, since I
was very much interested in what he was doing as well as in
cooperating with you.

I have checked with Mr. Marin and he too advised me, that he
sent you a large group of Shahn photographs. Perhaps we both
used an incorrect address, and before I send duplicate prints
to you, I want to make sure this letter reaches you. Will
you therefore please write me upon receipt, so that I can
follow through.

I certainly hope that you plan to come to New York, before
this year is over, as it will be a pleasure to see you again.

Sincerely yours,

SSK/bac

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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September 20, 1957

Mr. Stanton L. Catlin
Curator of American Art
The Minneapolis Institute of Arts
201 East 24 Street
Minneapolis 4, Minnesota

Dear Mr. Catlin:

Thank you for your letter.

Of course, I am very pleased that the show proved so successful and I knew that you must be delighted with its reception. I particularly enjoyed the review you enclosed.

As soon as our two paintings are returned, I shall send you the receipts. The Davis will be most welcome as we have only two of his recent paintings still un sold, and will need them desperately while his ten year retrospective is current at The Whitney Museum. It opens on October 5, and completes the tour started in your home town.

I hope that you will be in New York in the very near future and that I shall have the pleasure of seeing you.

Sincerely yours,

ESM/hac

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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Would you please
send me a catalogue of
Mitchell Siporin's
paintings. Want to know
price of "Song of Innocence"
"Song of Experience" &
the one with Weber &
Boussac. Thank you.

Mrs. Hester Lubersky
1262 Pembroke Lane
Topeka, Kansas.

September 24, 1967

Mrs. Boris Sergevsky
Eagle Nest
Blue Mountain Lake
New York

Dear Mrs. Sergevsky:

At last, we obtained from our photographer the photograph of the weathervane eagle we discussed during our telephone conversation.

All the others in our collection - and we have quite a few, both in wood and in metal - are much too large or are in bad relief. However, this very handsome early example I believe will fit in with your size requirements. The wingspread is 16", and the height including the ball is 12". The extension from the wall is 21".

This eagle has been exhibited in a number of museums, and is considered an outstanding example. There are several dents which can be repaired, but we prefer to retain each of these early vases in their original condition - as found. The price is \$198.00 plus the packing and shipping charges.

Sincerely yours,

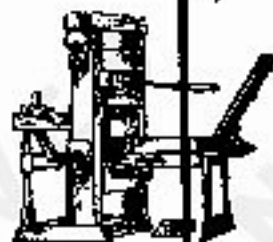
BBB

BHB/hic

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UNIVERSITY PRESS

OF CAMBRIDGE, INC.



11 LEON STREET
BOSTON 15, MASS.

September 30, 1957

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I hope you will forgive my delay in answering your letter. I have been out of my office for the last few days, and needless to say, things have really piled up.

I, too, was sorry that Dusty and I did not get to see more of you while we were in New York, but this was rather a flying trip just for Mitch's show. For the first time in history, I was at neither the Waldorf nor the Ambassador, but this time at the Hampshire House.

We do expect, however, to be down in the not-too-distant future to do some serious work for Brandeis. We expect to do considerable purchasing during the current semester. Since I am also putting on exhibitions at the school, I would like to talk over the possibility of a show with you. I believe a group of some of your artists would be one of the best possible exhibitions we could have on the campus.

The next time Dusty and I are coming to town, we will give you a little advance notice and plan on having an evening together.

Sincerely,

UNIVERSITY PRESS


President

SMCowan/k

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PHILADELPHIA MUSEUM OF ART

PARKWAY AT FAIRMOUNT AVENUE

PHILADELPHIA 38
TELEPHONE POPLAR 1-8500

13 September 1957

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st St.
New York 22, N.Y.

Dear Edith:

I am sending herewith a photograph of
the Kuniyoshi painting which has recently
been given to us. I would appreciate it
very much if you would give us an appraisal
for tax deduction purposes.

With all good wishes and many thanks,

Carl

Carl Zigrosser
Curator of Prints & Drawings

*It was nice seeing you and
the Siparin Exhibition*

September 9, 1957

Mrs. Stephen Arthur Stone
180 Elgin Street
Newton Center 50, Mass.

Dear Sybil:

Believe it or not, I dictated a reply to your letter quite
some time ago, but our machine went on the blink, and all the
dictation, or a good part of it was just wasted. Since then
I have been terribly busy, but since the Siporin show does not
open until the 15th, I am sure you won't think it very serious.

Naturally, I am delighted with your reaction to the Siporin
paintings. It is always most gratifying when an artist goes
through a period of experimentation and comes through so suc-
cessfully in a complete crystallization of his creative powers.

I had all the pictures out today, and feel that this will be a
sensational exhibition. Because so many people have heard
about this show, and unfortunately the pictures have to be out
on the floor, it will be difficult to hold up fear of the paint-
ings for your consideration. Incidentally, Sara had asked me
to hold the Kuyoshis, but she has not had time to come in to see
it. Personally I would like you to have the painting called
"The Denial" (Franz Kafka) among the water colors, as it is the
most complete pictorially and quite an incredible conception. At
the moment we have not decided on the price, as I am waiting for
Mitch's arrival to discuss the figures he has in mind in relation
to the various sizes, etc.

Since you will be quite settled by the 16th, and the children
will be back in school, I hope that you and Steve will join us
at the small cocktail party for Mitch and Miriam. It should
be great fun, and it will be wonderful to see you.

Affectionately,

ESM/mte